



MEXICO CATHEDRAL
One of the most beautiful churches in all the Americas
Plate by courtesy of J. Crandall Andrews

The American Organist

FEBRUARY, 1941

Vol. 24, No. 2 - 25¢ a copy, \$2.00 a year

ESTEY

will build a

Three Manual Organ

for

*The First Church of
Christ Congregational*

of

Fairfield

Connecticut

♦ ♦ ♦

ESTEY ORGAN
CORPORATION

Brattleboro

Vermont

Guilmant Organ School

WILLARD IRVING NEVINS

DIRECTOR

SUMMER COURSE

July 8 to Aug. 8

For Information

Write — 12 West 12th Street, New York



Casavant Frères, Ltd.

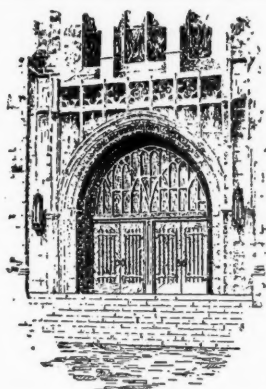
St. Hyacinthe, P.Q., Canada

Church Organ Builders

REPRESENTATIVES IN U.S.A.

W. LAVALLEE - 5234 Netherland Ave. - NEW YORK CITY
J. A. HEBERT - 2979 Blaine Ave. - DETROIT, MICH.
R. G. MOREL - 154 Park Ave. - ARLINGTON, MASS.
GEO. H. CLARK - 407 North Harvey Ave. - OAK PARK, ILL.
A. R. TEMPLE - 3955 West Lake St. - CHICAGO, ILL.

Westminster Choir College



JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER MCCURDY
Head of Organ Department

TRAINING ORGANISTS AND
CHORAL CONDUCTORS

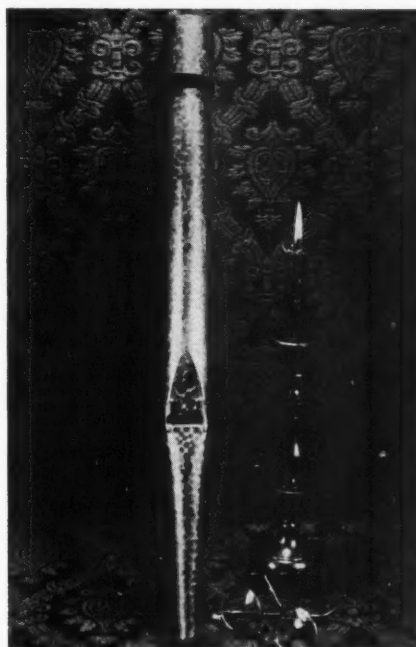
FOR THE
CHURCH, CIVIC CHORUS, SCHOOL
and COLLEGE

PRINCETON, N. J.

For forty years the firm of HILLGREEN, LANE & Co.

Alliance, Ohio

has been building organs
and has achieved a
reputation
*for fair dealing
and artistic organ
production*
Inquiries solicited



GEDACKT

The Gedackt is a smooth singing, rather plaintive voice. It is valuable by itself—or in combination it is the perfect mixer.

It may be built in all the pitches, and has been the standard stopped flute tone since before the fifteenth century.

The complete stopping of the pipe with the cap reduces its size and introduces the harmonic of the twelfth strongly into the tone, while suppressing the odd numbered upper partials. It is colorful without being assertive.

Our Gedackts are no longer the dull indiscriminate sound usually associated with stopped flute tone. By rescaling on the old lines we have reproduced the piquant color that made this voice one of the most useful of all stops.

AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, *President*
WILLIAM E. ZEUCH, *Vice President*

Factory and Head Office
BOSTON, MASS.

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Music for the Easter Season

AE — Joseph W. CLOKEY: "Adoration of the Flowers," Ef, 7p. s. a. me. (Birchard, 16¢). Text by L.H. Miller. An excellent anthem, carol flavor, original character, melodious; everything to recommend it. Could be easily adapted for combined adults and juniors. It's real music.

AP — Robert W. HAYS: "Behold Your King," 5p. md. (Gray, 12¢). Text by L.A. Parr. An attempt to treat the Palm-Sunday theme rather seriously and perhaps dramatically here and there; serious rather than melodic or rhythmic.

AE — Eugene HILL: "The whole bright world rejoices," G, 5p. e. (Gray 12¢). Text from Oxford Book of Carols. In 3-4 rhythm and suitable for occasional antiphonal effects between adults and juniors. Some fifths might give a taste of baldness, which could have been eliminated by more attention to part-writing—but then it's a day & age when hard work and obedience to wholesome rules do not find much favor.

A8E — Ralph E. MARRYOTT: "Alleluia of the Bells," F, 7p. u. me. (Gray, 15¢). Text by Composer. An unusually fine anthem in every particular, suitable for combined adults and juniors, based on a splendid but simple theme expertly handled; calls for 4-part work by men's voices and by women's, or perhaps by two choirs working antiphonally. Possibilities are limitless. And it's real music.

*AE — Dutch, ar.W.R. Voris: "See the Conqueror mounts in triumph," Bf, 6p. me. (Gray, 12¢). Text by Bishop Wordsworth. The old Dutch melody makes rather hard singing with little concession to musical beauty in any form; hence unisons and a slow tempo automatically come to mind—which is the way the arranger felt about it too.

*A2E — A.R. Gaul, ar.J. Holler: "Sing songs of praise," A, 4p. e. (Gray, 10¢). In 3-4 rhythm, a tuneful bit for unison or 2-part singing; obviously for junior choirs and good for the purpose.

Church Songs

Karl HOLER: "The Advent," Af, 3p. C-F. e. (Pond, 50¢). For the post-Christmas season; melodious and appealing.

Joseph FLETCHER: "O perfect love," C, C-E. (also in Ef). e. (Pond, 50¢). For the wedding service; melodious.

R. Nathaniel Dett: "I'm goin' to thank God," Gm, D-G. md. (J. Fischer & Bro., 50¢). An unusually excellent Negro spiritual, but the vocalist had better be good; unlimited possibilities. "Ride on O Jesus," Ef, 4p. C to top B-flat. md. (J. Fischer & Bro., 50¢). More declamatory than the other and hence not so musically interesting, but a fine spiritual none the less. That high B-flat can be dodged back to F.

General Service Music

A — Milton DIETERICE: "Eternal God," Gf, 3p. u. me. (Summy, 10¢). Divided parts. Slow, serious, prayerful and reverent music. A4+: "O Lord Thou art our Father," C, 4p. u. me. (Summy, 10¢). Biblical text. Another slow & serious anthem, with hard progressions and some dissonances, for services where that type of anthem is appropriate.

AO — Fred E. EGGERT: "Love Divine," 91p. me. (Birchard, \$1.00). Text from Bible and hymnal. Solos for all voices. It deals with Christ from His birth to His crucifixion and resurrection, hence is suitable for any period other than Christmas and Easter. Musically it is practical from every viewpoint—melodious, rich and understandable harmonies, nothing pedantic, and yet nothing ultra-simple. The average volunteer choirs needing a cantata for the average musicale will be pleased with this one.

A — James R. GILLETTE: "O love divine that stooped to share," Df, 4p. u. me. (Summy, 10¢). Text by O.W. Holmes. An appealing melody, warm harmonies, fine unison for men's voices, and everything else that is simple and musical.

*AM — Grieg, ar.M. Bartholomew: "Loveliest of women," Bm, 5p. md. (Galaxy, 12¢). A Hymn to the Virgin, in serious style, with dissonances, needing careful preparation. Top-tenor range kept mostly on the conservative side.

*A4+ — Hebrew, ar.H. Gaul: "Hear O Israel," 3p. md. (Galaxy, 10¢). The ancient "Sh'ma Yisroel," English and Hebrew texts, for cantor and chorus. An excellent setting for the Jewish service.

A — Alfred H. JOHNSON: "Song of the Shepherd Boy," Bm, 7p. t. me. (J. Fischer & Bro., 15¢). Text from Pilgrim's Progress. The music has the grace of being rather simple, not attempting more than a plaintive setting of the text; much of it is in minor mood. Good for these times, and especially for that unusual service when the source of the text is the sermon-topic.

*A8 — Kalinnikoff, ar.N. Cain: "Praise the Lord with a Song," D, 4p. u. md. (Birchard, 12¢). Rather true to the Russian style of unaccompanied work, fervent in the spirit of its music as well as of its text, and demanding a chorus schooled in that type of singing. Conservative range.

A — Frank LaFORGE: "Hymn of Thanks and Praise," C, 8p. me. (G. Schirmer, 16¢). Psalm text. A praise anthem that needs a rather large chorus; some of it is quite simple and other passages are slightly involved but never enough to stop the flow of vigorous praise.

*A3 — ar. Carl F. Mueller: "Schirmer's Favorite Sacred Choruses," 102p. 15 anthems. (G. Schirmer, 60¢). Arranged for s-a-b, especially for junior choirs. Mr. Mueller knows how to make such arrangements for he has specialized in all kinds of choirs for many years. The collection includes, among those most widely known, Attwood's "Teach me O Lord," Barnby's "O how amiable," Gadsby's "I will lay me down in peace," Goss' "O Savior of the world," Gounod's "Send out Thy light," Watson's "Praise the Lord," Wesley's superlatively beautiful but simple "Lead me Lord," West's "The Lord is exalted." Such a collection in any church library should be a life-saver.

*AM — Schultz, ar.M.J. Luvaas: "How shall the young," Bf, 4p. cu. e. (Birchard, 12¢). Text by Isaac Watts: "How shall the young secure their hearts and guard their lives from sin?" Hymnlike music, simple and interesting, with only a few difficulties here and there.

A — Eric H. THIMAN: "Lift up your hearts," G, 4p. me. (Gray-Novello, 15¢). This man knows exactly how to write for voices. He makes splendid use of unisons, and most of his music is truly musical, yet thoroughly churchly. Here's a better than the average anthem.

*A — Trad., ar.E.R. Clark: "Sing ye glad praise Alleluia," Df, 5p. u. e. (J. Fischer & Bro., 15¢). Text the 'song of St. Francis.' The music is that of the ancient hymn found in almost every hymnal, and it's here set for the choir as an anthem for any praise service; ought to be especially good for the Easter or post-Easter season.

*A8 — Tschesnokoff, ar.N. Cain: "Let Thy holy presence," Bm, 4p. u. me. (Birchard, 12¢). For chorus of men's voices answered by or contrasted with chorus of women's voices; smooth, reverent, appealing music that will be excellent wherever choirs can sing unaccompanied with clean-cut pitch sense. Range for top voices is conservative. A good anthem.

A — T. Carl WHITMER: "Song for Free Men," 2p. e. (Schmidt, 10¢). Text by the Composer. Though it's only two pages, there are four stanzas, with the Composer's sug-



A Compliment from the DEAN

Dr. Arthur C. Becker, *Dean of the School of Music, DePaul University, Chicago, says:*

"In doing church and concert work throughout the country over a period of many years, I have been constantly impressed by the tonal quality and dependability of Deagan percussions. In my opinion, the clarity of tone and responsiveness of action in Deagan chimes and harps is unique among modern organ percussions."

Add to your palette of tone colors the thrilling beauty of chimes, harp and Vibrachord. Factory assembled and guaranteed. Consult your organ builder.

J.C. DEAGAN INC.
DEAGAN BUILDING • CHICAGO
Organ Percussions

Bach's Life Chronologically

By T. SCOTT BUHRMAN

5x7, 54 pages, 7 plates, cloth-bound, published to serve as the most convenient reference work on all the known facts of Bach's life. Read from start to finish, the book gives a clear and astonishingly complete biography of Bach—his life exactly as he lived it.

"contains so many facts that one wants to know and usually has to hunt for through several thousand pages"

"for research work it will be indispensable to all students of the organ"

Stoplist of every organ Bach played as official organist.

Story begins Nov. 26, 1604, and ends Jan. 27, 1900. All the fact, none of the fiction; the reader of this work will never again misunderstand or misinterpret the career of the world's greatest musician.

Price \$1.25 postpaid

Residents of New York City, add 3¢ sales tax

ORGAN INTERESTS INC.
Richmond Staten Island, New York City

24-2-37

EASTER ANTHEMS and CAROLS

MIXED CHORUS

Alleluia.....J. S. BACH
Alleluia, Come Good People.....KATHERINE K. DAVIS
Christ is Risen.....ROBERT HERNRIED
An Easter Alleluia.....T. TERTIUS NOBLE
Easter Carol of the Three Orphans.....HARVEY GAUL
An Easter Salutation.....ALFRED H. JOHNSON
Hungarian Boys' Easter Carol.....HARVEY GAUL
(S.A.T.B. with Children's Chorus)
Jesus Lives! Let All Men Say.....HARVEY GAUL
The Lights of Easter.....HARVEY GAUL
Triumph.....ALAN FLOYD

WOMEN'S CHORUS

Alleluia.....J. S. BACH
Alleluia, Come Good People.....KATHERINE K. DAVIS
Christ is Risen Today!.....KATHERINE K. DAVIS
An Easter Alleluia.....T. TERTIUS NOBLE
The World Itself Keeps Easter Day
KATHERINE K. DAVIS

Send for copies ON APPROVAL

Galaxy Music Corporation
17 West 46th Street New York

Another FINE WICKS INSTALLATION



for **SACRED HEART CH., Indianapolis**

Mr. Harry Martin, eminent organist and choir director, is shown at the console of this newly rebuilt organ. Very little of the old organ remains, but that which was retained was especially treated to blend with the new pipes and mechanism. This rebuilding has increased the size of the organ materially and yet, the floor area is no greater, due to the use of Wicks Direct-Electric Action. A Wicks technician will be pleased to help you with your music problem.

WICKS ORGANS
1100 FIFTH STREET
HIGHLAND • ILLINOIS

gestions for variety in singing them. A bold, hard melody, in the modern fashion, forcing home the mood of the text.

A — Charles WOOD: "O Thou sweetest Source of gladness," Af, 8p. me. (Birchard, 20¢). An anthem first published in 1931; in the manner of an extended chorale with much of it excellent for unaccompanied singing, and occasional passages where the organ can add an effective obbligato-like accompaniment. Solid, worthy music.

Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

• With practically no new organ music coming from abroad it behooves the up-to-date organist to take particular notice of American publications and give them as wide use as possible. During the past year most of the organ music published here has been of a practical nature; that is, music suitable for service use and requiring little practise.

Vol. 3 of *The Liturgical Organist* (J. Fischer & Bro.) compiled and arranged by Carlo Rossini is a case in point. Here for \$1.50 we get 110 pages of music that, while written on two staves, is most practical for organists who have small instruments to work with. The pieces by such composers as Bach, Bottazzo, Hesse, Schumann, Mendelssohn, Purcell, Ravanella, Russell, etc., are short and playable on one manual. While they are perhaps primarily for use in the Roman Catholic church I recommend them highly for use in all sorts of Lodge work. I say this from experience for I have used these three volumes in such work for the past few years and find them invaluable.

An attractive piece is *A Song of the Night* by N. Lindsay NORDEN (Summy); it has all the earmarks that go towards popularity. A good melody with every kind of opportunity for effective registration—you can use everything from soup to nuts and the congregation will love it. I have had the old ladies eating out of my hand after playing it.

As a contrast we have Gardner READ'S fine two-page *Choralprelude on Jesu Meine Freude* (Summy). Some months ago I spoke very highly of this Composer's excellent *Pas-sacaglia* and it is good to find equally fine writing in this short piece. It will make a good prelude or offertory and may be lengthened a little by playing over the hymn before and after. I have used it this way and it came off well.

From the same publisher we have two good arrangements by Irwin Fischer of the Bach *Jesu Joy of Man's Desiring* and Handel's *Arioso Dank sei dir Herr*. Both make nice service material and are effective on a small instrument.

The same publisher also gives us a jolly piece called *A Mission Festival*. I like it very much and so do the congregations that have heard it. In some way it reminds me of Guilmant but it is none the worse for that. It is of moderate difficulty and will make a good postlude or recital number. God bless my soul I wrote it myself.

Well, seeing as I am talking of myself it will not be out of place to tell you something of the book *Everybody's Favorite Selected Organ Solos* which I have compiled and edited for Amsco. Here we have 50 pieces for \$1.00—192 pages of music, or less than two cents a piece; surely there is not an organist in the country that cannot afford that. I cannot tell you of every piece but a few of those that appeal to me may be of interest. *Torchlight March* by Guilmant, shortened somewhat, makes a fine postlude. *Evening Rest* by Peeters is a lovely offertory, as is the Schumann *Sketch* in D-flat. *A Netherland Folksong* by Zwart is little known but worth playing. *Abbey Chimes* by Meale, which introduces a hymntune with Harp obbligato, and *Bells at Evening* by Chauvet are good for prelude use. *Pavane* by Ravel, *Sposalizio* by Liszt, *Reverie* by Debussy, *Prize Song* by Wagner, *Finale* from the Fourth by Widor, *Spinning Song* by Mendelssohn the arrangement of which I am rather proud, *The Bee* by Schubert, *From Foreign Parts* by Moszkowski, *Kieff Pro-*

cessional by Moussorgsky, and many others. The registration is given for a small organ and also for the Hammond electro-ton. A few pieces are for concert use but the majority are planned for practical use. There are five original pieces of my own: *Fantasy on the Songs of Stephen Foster*, *Hymn of Gratitude*, *Prelude on St. Patrick's Breastplate*, *Rhapsody on Negro Spirituals*, and *Salut d'Amour* which makes use of the tune sung to "O Perfect Love."

For the historical program there is nothing better than *Biblical Sonata No. 4* by Johann Kuhnau (1660-1722) which is transcribed for the organ by Joseph Bonnet (Oxford Press). This piece tells of the sickness and healing of Hezekiah and even without any program note it is worth playing as abstract music. Eight pages and quite easy to play.

MODERN ORGAN BUILDING

A book by Walter & Thomas Lewis

• 8x10, 247 pages, cloth-bound, many drawings and halftones (William Reeves, obtainable through T.A.O. at \$7.25 post-paid, plus 15c tax to residents within New York City). This is the third edition of an excellent book, with additions to bring it up to date. It was published late in 1939 but the review was held until arrangements could be made so that our readers could be sure of securing copies if they wanted them. Since no other means could be developed in the meantime, T.A.O. has secured a few copies and will continue to stock them, as promptly as war conditions permit.

The book contains "116 illustrations, including 76 drawn to scale and reproduced from actual working-drawings; together with diagrams, tables, etc." and it's a "practical explanation and description of organ construction with especial regard to pneumatic action and chapters on tuning, voicing, etc." That "pneumatic action" comment is held over from the first edition when "the supremacy of pneumatic action" was, truly, "beyond cavil"; but of course the third edition corrects such statements by supplementary materials bringing it up to date, as already stated.

In organ-building books, pictures are the important factor, if thoroughly explained and not too complicated. Drawing No. 2 shows an old Roosevelt chest with its method of borrowing or extension (borrowing and extension were the parents of unification); anyone can easily understand how the thing works by studying the drawing and accompanying text. Drawing No. 4 "is not a working-drawing, being only intended to illustrate the principle" of a then new type of windchest, and again text & drawing combined give a perfectly clear explanation of the whole thing. No. 4, like many others, is only a rather crude and simplified drawing, but it shows how the thing works, where, when, and why; and that's exactly what such a book should do.

Similarly explained by splendidly clear drawings and text are all phases of organ action—"draw-stop machine," Roosevelt type of ventil, pneumatic motors of all types, old-style coupler methods, pneumatic coupler system, tracker manual-to-pedal couplers, action of composition-pedals, action of pneumatic pistons, 'poppet-pedal' action (reversibles), early electro-pneumatic action, Tremulant action, full details of pipes, etc. etc. Amateur organ-builders may find a lot of helpful materials in the chapter on tone and how to get it out of a pipe, regulation, tuning, setting the scale, etc. In fact there are a lot of other things in the book of practical help to the amateur builder. The chapter on modern electric control may not be intensely modern but it certainly is intensely explicit and explanatory.

All in all, the book is worth all it costs to import, with added overhead costs all the way from customs to cartage, plus the headaches of war; and after determining these values we have at last gotten by the British censors and German submarines, and a supply is on hand for those who want copies. We shall do our best to replenish the supply if our readers demand it; today more than ever it is a pleasure to buy materials from and send money to England.—T.S.B.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

1940 Contributors

Homer D. Blanchard Donald D. Ketting
Dr. C. P. Boner Walter O. Luedtke
Dr. Carleton Bullis B. Frank Michelsen
Dean Rowland W. Dunham Gordon Balch Nevin
Dr. C. Harold Einecke Donald F. Nixdorf
R. P. Elliot The Hon. Emerson Richards
Hugh Giles Harry B. Welliver
Ruth Krehbiel Jacobs Dr. Kenneth N. Westerman
Iona Burrows Jones Reginald Whitworth

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above; refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

*p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. voices.
o—Organ. 3p—3 pages, etc.
p—Piano. 3p—3-part, etc.
Hyphenating denotes duets, etc.

Vol. 24

FEBRUARY 1941

No. 2

EDITORIALS & ARTICLES

Mexico Cathedral	Cover-Plate	33
Cornell University Positiv	Frontispiece	42
Horse Sense	Editorials	50
Poem: Purple Rhapsody	Norman Hugh Taylor	33

THE ORGAN

Census Figures	61
Combons-Tremulants-Crescendos	Harry B. Welliver 46
Cornell University Organ	Paul J. Weaver 47
Electricity—Some Fundamentals	Norman H. Taylor 43
Organs: Baltimore, First Presbyterian	Moller 54
Decatur, Agnes Scott College	Austin ps54
Huntingdon, Juniata College	Moller 54
Ithaca, Cornell University	Aeolian-Skinner m42, abps47

CHURCH MUSIC

Dean Dunham: What Are We Worth	Editorial 49
Service Selections: Easter	59
Cantatas & Oratorios	62

RECITALS & RECITALISTS

Advance Programs	56
Past Programs	56
Musicales	58

NOTES & REVIEWS

A. S. C. A. P.	50
Events Forecast	56
New Organs	34, 60, 62
Phonograph Recordings Reviewed	52
Summer Courses	34, 53
Repertoire & Review, 36:	
Books	38, 53
Cantatas & Collections	36, 39
Church: Easter, General, Songs	36
Foreign, Dr. Diggle	38

PICTORIALLY

Decatur, Agnes Scott College	Austin p55
Gedeckt	Aeolian-Skinner m35
Ithaca, Cornell College	Aeolian-Skinner m42, bp47
Mexico, Cathedral	p33

PERSONALS

Bell, Mrs. John	o58
Biggs, E. Power	r52
Bonnet, Joseph	*44
Day, J. Francis	o58
DeLaunay, Dr. Paul	p62
Eggert, F. E.	r36
Einicke, Dr. C. Harold	s59
Ellsasser, Frederic	o58
Fox, Virgil	*51, *54, t57
Gautier, Pierre	o58
Lewis, Walter & Thomas	r38
Marsh, William J.	*44
McGrath, Theresa C.	o58
Mohr, Louis F.	59
Moller, M. P.	*54
Reese, Gustave	r53
Reilly, Dr. James A.	o58
Reuter, A. C.	*52
Simonds, Bruce	p56
Smith, John J.	o58
Staples, H. J.	r53
Steinfeldt, John M.	*44
Tufts, William O.	p62
Vincent, Henry B.	o58
Whitelegg, R. O.	*54
Williams, Dr. David McK.	53
Duluth, First Methodist Choir	*45
Fort Worth Group of Three	*44
Fox Master-Class	*51
Reuter Organ Co. Staff	*52

COPYRIGHT 1941 BY ORGAN INTERESTS INC.

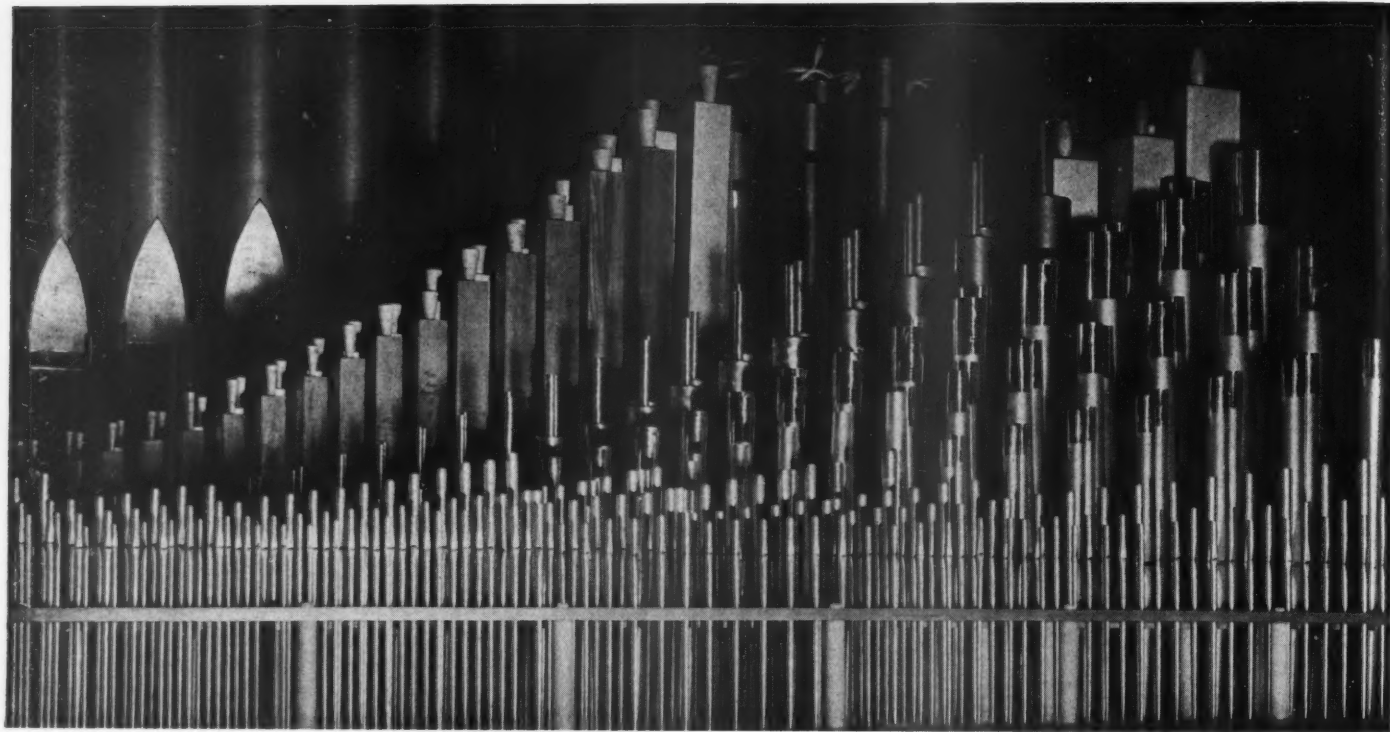
Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond, N. Y.

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND

Phone: Dongan Hills 6-0947

NEW YORK CITY



CORNELL UNIVERSITY POSITIV

Pipes of the Positiv stand on an open chest above the Choir Organ in the right front of the space provided in rebuilding the Chapel to house the new organ

THE AMERICAN ORGANIST

February, 1941

Electricity--a Few Fundamentals

By NORMAN H. TAYLOR

EVERYONE interested in the organ will be better equipped if he has a knowledge of how electricity works in an electrical circuit. Judging from the wild statements in some organ literature, even some of the 'experts' need to brush up on their arithmetic.

The rules are simple as applied to the organ; most of them may be stated in terms which, although not strictly scientific, are at least near enough for a broad understanding of electrical performance.

It should be a source of satisfaction to builders and designers that direct current is suitable to their needs. Magnets used on direct current are less costly than those necessary on alternating current. Furthermore the wiring and accessories carrying d.c. may be figured merely for carrying-capacity and the proper conductance for the purpose intended. With a.c. there would crop up the nuisance due to induction. The subject of induction will be considered later. Direct current, formerly and incorrectly termed "continuous current," may be calculated as 100% and measured easily by Ohms Law, whereas the measurements of a.c. are far more complex.

The matter of power-factor is important in a.c. circuits where the measured volts and amperes may not indicate the power (in watts). In d.c., a watt is the result from the multiplication of the amperes by the volts. One watt would be a potential of one volt at a current strength of one ampere, and so on. But in a.c., unless the circuit were non-inductive such as a number of incandescent lamps, the actual power would not be shown by such a simple multiplication. It might vary according to apparatus design.

As for electro-magnets on a.c., the choking effect of an iron core and many turns of wire is not apparent in magnets operated on d.c.

OHMS LAW applied to d.c. circuits is simple and requires merely an elementary knowledge of arithmetic. This Law teaches that the Current (in amperes) is equal to the result obtained by dividing the Electro Motive Force (volts) by the Resistance (ohms). Just that and no complications. The Law is convertible with inversions.

First Inversion: The Resistance is equal to the Voltage divided by the Current.

Second Inversion: The Voltage is equal to the Resistance multiplied by the Current.

This may appear to be like multiplying a peck of potatoes by a pound of beans, but it is not absurd; for volts, amperes, and ohms are all related to each other and mutually dependent.

If there is an organ-builder or an organist who cannot do simple arithmetic like that necessary in figuring d.c. circuits

The Author, formerly an organist, now an insatiable recital-addict, gives the organ world the benefit of his half-century spent in electrical engineering circles and points to the fundamentals and dangers of electricity in modern organ-building.

he should go to a w.p.a. school. There he would learn to figure in billions.

Here are some examples for the blackboard, for those who cannot do mental arithmetic.

Given an electro-magnet (hereafter called a magnet for short) the winding of which measures 100 ohms, and a generator delivering 12 volts; what current will flow? Answer: 12 divided by 100 equals .12 (twelve-hundredths of an ampere).

Suppose the measurement of the current in a magnet was shown by an ammeter to be 2 amperes, the voltage still being 12 volts; what is the resistance of the winding on the magnet? Answer: 12 divided by 2 equals 6 (ohms). A 6-ohm magnet is not used in organ-building but it is near what is used in the ordinary electric bell. However, as we shall see, a low resistance may very well occur in an organ circuit.

Another example: Suppose the circuit is known to be of 200 ohms resistance and an ammeter shows that 2 amperes is flowing; what is the voltage? Answer: 200 multiplied by 2 equals 400 (volts). Let us hope that 400 volts never gets into a well-behaved organ, but in a radio or an electrotone it is nothing to write home about. But the example will serve as well as any. This is only a matter of practise in juggling Ohms Law.

An everyday application of Ohms Law is to figure the size of wire needed in some electrical installation. A copper wire one foot long and one circular mil in area is taken as a standard at 11 ohms. The circular mil is the area of a round wire one-thousandth of an inch in diameter. One example will suffice. Suppose 10 amperes is to be carried a distance of 50 feet and the loss allowed is 2 volts; the total length of the wire will be 100 feet, there and back. Answer: 10 amperes times 100 feet times 11 ohms equals 11,000. Divided by 2 (volts loss) circular mils required is 5500. The nearest wire size is No. 12 B. & S. gauge with 6330 circular mils area. Checking the carrying capacity, the No. 12 is found ample. Retaining the 11 as a constant, the figures may be varied to suit different conditions. Areas and carrying-capacity may be found in the Electrical Code issued

free by the National Board of Fire Underwriters whose offices are in most large cities.

A LOW RESISTANCE may very well occur in an organ circuit.

Suppose the case of a three-manual organ where the generator is delivering 12 volts and a large number of magnets are operating at the same time. For example, press down eleven keys, one pedal and ten manual, with one stop drawn on each manual and the pedal. The organ is now working under the same conditions, whether it has a magnet and valve for each pipe or for each note; that is why only one stop is specified.

Assume the resistance of the magnet-winding is 100 ohms. For this example the resistance of wiring and accessories is ignored; that avoids cluttering up the example with ifs and ands. There are now eleven magnets of 100 ohms each in circuit and the combined resistance is now 1100 ohms? Wrong. The magnets are combined in multiple (parallel) and each serves as a path for the current. The actual combined resistance of these eleven paths will be one-eleventh of one hundred, or 9 ohms, neglecting fractions. And according to Ohms Law, the current flowing will be 12 divided by 9, or 1.33 amperes. A fraction bobs up here to make trouble. Eleven times .12 is 1.32—but the purists can suit themselves and carry everything out to the end of the line in decimals. Now add a few couplers, three manual-to-pedal, and Swell and Choir to Great. Note that if there were only one stop drawn in all, the total of amperes would not be affected by the coupling, except of course by accessories we have ignored—this is an example, not an income-tax return. With the above five couplers, the total magnets affected by the keys will be four on the pedal and thirty on the manuals, making thirty-four in all; 34 paths of 100 ohms each equals 3 ohms nearly. The current will be now 4 amperes.

On the average straight organ, additional sets of pipes will not affect the key current, as no more magnets are added. In a unit organ . . . well figure that out, also for sub and octave couplers. Good mental exercise.

The total current in the organ circuit would include the current drawn by the stop magnets, if any, and by the swell-motors, or by any other paths for current, but the total current is not necessarily that shown by calculations unless carried to extremes; it might be much less, owing to the added resistance of wiring and contacts. An ammeter is cheap and practically no technical knowledge is required to read the dial. It is safe to assume that outside of those building a direct-electric action, few builders have a correct idea of what the generator has to furnish.

In the examples with magnet resistance at 100 ohms, the current would be one-half if the magnet resistance were increased to 200 ohms, and one-third if it were 300 ohms; that is taken up later.

Where more current-capacity is required, compounding or over-compounding the generator is not the answer, as has been supposed. The acts of compounding or over-compounding merely affect the voltage and do not increase the current-capacity of the generator. Outside of the mechanical design, the capacity of a generator is practically its temperature-rise;

and it should be noted that a generator should be located where the surrounding air is as cool as possible, a precaution more often neglected. For example, if the surrounding temperature is 80° Fahrenheit, the generator will attain its heat limit proportionally quicker than if the surrounding temperature were only 50°. A generator in a refrigerator has a lot of advantage over one in an oven.

MAGNETS: Much expensive experimenting would have been saved if some organ experimenters had used engineering methods instead of "cut and try." It was not until an electrical engineer, one Hope-Jones, designed the first effective electric action that the modern organ became possible, and if he had concentrated on the electrical part, he would have been of greater service. One relic of the original action is the disk armature, which is so inefficient that it requires a string of secondary appliances to help in its work. The disk, a thin piece of flat iron, is neither streamlined nor does it embrace any but a small part of the magnetic lines of force.

Technical research was in progress abroad to improve this armature before they started slamming at each other, and the most promising form was a small soft iron hollow ball, which tests showed passed much more wind, was streamlined, and on account of its mass (not weight) utilized more of the magnetic field. Maybe after the war is over the organ world will be presented with an engineered armature and valve.

The popular conception of an electro-magnet, and also of electricity, is that the action is utterly fast. The idea is not strictly true in either case. Magnets may be designed to work slowly within reasonable limits, and the electric current may also be slowed down. Much useful information is to be found in Section 5 of the Standard Handbook for Electrical Engineers, edition 1940, in an article by Charles R. Underhill—whose book on magnets is unfortunately out of print, but may be found in one of the public libraries.

RESISTANCE AND MAGNETS: One often meets with the statement that a magnet is wound to a given resistance, such as 100 ohms, or whatever the builder prefers. Colloquially it is convenient, but that is all. Magnets are not wound to obtain resistance; they are wound to obtain a sufficient number of Ampere Turns, to be considered later. If a mere resistance were desirable, use would be made of one of the numerous resistance-wires on the market, with which a winding of perhaps fifty turns would have the same resistance as would five thousand turns of the copper wire universally employed.

Resistance is inherent in all conductors of electric current. For commercial purposes copper is selected as having the lowest resistance per unit area and unit length. The magnetic flux which produces the pull on the armature is governed by the number of times a given current turns around itself in a close spiral. The field produced by the combined lines of force which make up the magnetic field, may be intensified by the use of an iron core, but the core is not always essential. The open solenoid or simple coil of wire has no core. An armature will be drawn into or expelled from the core until the armature assumes a place of equilibrium with regard to the magnetic field. In a coreless solenoid this generally means that an iron rod of uniform diameter will try to assume a central position with regard to the length of the solenoid. In consequence, a rod longer than the solenoid will have a longer longitudinal pull than a rod as short as or shorter than the solenoid. This condition forms the basis of solenoid design. The presence of a short iron core principally affects the distribution of the pull.

In foreign organs much use is made of solenoids, although many designers prefer one of the types of magnets employing partly revolving armatures. The revolving armature is one of the oldest types. It is used in d.c. motors and generators. The type where the armature does not make a complete revolution is often modified. One of the most efficient of the partly-revolving armature types is used in the U. S. to open organ



136 YEARS PLAYING ORGANS

Left to right, John M. Steinfeldt, 46 years; William J. Marsh, 55 years; Joseph Bonnet, 35 years. Fort Worth Star-Telegram photo.

valves without the interposition of pneumatics. The partly-revolving armature will have an extended pull, and does not seal; that is, the armature does not stick to the pole pieces. One of the sealing types is the magnet used to handle scrap iron, the latter forming the armature.

AMPERE TURN: A general study of the conditions concerning magnet windings is highly desirable. Electric currents circulating in the windings produce the magnetic field which exerts the pull on the armature, an elementary fact. The technical term used to denote the combination of current and turns is Ampere Turn.

One ampere making a complete turn is one ampere turn. One-thousandth of an ampere making a thousand turns is also one ampere turn, and so on. The use of one turn alone is rare, except in measuring-instruments such as the ammeter. Generators for very low voltage and high current, as used for electro-plating, have comparatively few turns and are often wound with square wire or copper tape. The object of using square wire or flat tape is to ensure that the ampere turns are close to the core. A round wire of large diameter would not bed (that is, fit snug against the core) and would consequently have a large air gap as compared with wire of square cross-section, or a tape. The fine wires used on organ magnets have also air gaps between the core and the turns, but these air gaps are not of sufficient importance to warrant the use of a fine wire of square section, even if it could be obtained in small gauges. The main purpose in winding magnets is to get the copper where it will do the most good, and that is close to the core. The nearer the winding is to the core, the greater the magnetizing force; from which it will be observed that too much wire may be wound on a core. The outer turns always fall off in efficiency.

WINDINGS OF HIGH RESISTANCE: There are several erroneous notions regarding magnet windings. The idea is often expressed that it is advantageous to wind a magnet so that the resistance of the coil is high. This is not always true. It must be remembered that the resistance of the winding and the voltage applied to it determine the current that flows to energize the magnet. Our old friend Ohms Law proves that to be true.

Actually, raising the resistance cuts down the efficiency except when the voltage is raised also. Given two magnets otherwise identical, one wound so that the resistance is 100 ohms, and the other 400 ohms; on the same voltage they cannot conceivably be equal in power, any more than could two faucets, one large and the other small. The water flow would not be equal if each were on the same pressure.

The explanation of the results supposed to occur, and to cause two dissimilar conditions to be identical, is that no one seems to have measured exactly the power expended in operating, for example, the tiny disk armature either alone or against a wind condition. A laboratory test might show that one of the magnets was stronger than it need be, or it might show almost anything, but it would show the facts, and it certainly would NOT show that both magnets did equal work.

However where there is plenty of power, a little more or less does not matter, and so long as the rule of thumb prevails, probably no laboratory tests will be made.

SPARKING AT CONTACTS: Sparking at contacts and the consequent burning of them is due to two causes, first the breaking of the circuit from the generator and the drawing of the current across an air gap at the contacts. Sparking due to this cause may, of course, be reduced by reducing the current value, but that reduces the power of the magnet or whatever device is in operation. In organ-key contacts, this current is small and of lesser importance. The second cause is of greater importance and it is due to parasitic currents (sometimes called extra currents) which appear when a circuit with an inductive load, such as organ magnets, is broken. This extra current also appears when the circuit is closed, but that



FIRST METHODIST, DULUTH, MINN.
Earl R. Larson and his senior choir of 43, children's choir of 75, photographed Dec. 15, 1940, with 100 present.

is not of interest here. If there were no coil or magnet in circuit, there would be no extra current worth consideration; hair-splitting here would be a waste of valuable space. The extra current appears whenever the current in a wire alternates in polarity, pulsates in strength, or is made intermittent. In d.c. magnets, no extra current occurs during the steady state but it does appear when the contacts in the circuit are operated and the current flow is made intermittent. The extra current may occur in a wire running parallel to the one carrying the generator current, or even in the "generator" wire itself when the latter is wound on a magnet, each turn acting upon its neighbor. In the latter case this effect is often termed "self induction."

It would be hopelessly unscientific to explain induction by an effect similar to placing a hot iron near a cold one, and warming the latter, even if it is understood that the induction is not continuous, as is the heat. But it is almost as fair an analogy as to compare electric current in a wire to a flow of water through a pipe, and that analogy gets past the censor. It would also be difficult to produce an analogy that would show how this extra current can associate with the generator current already in the circuit. Furthermore, it would not be worth the space. What concerns organ-builders is how to minimize the effect of the extra current, seeing that it cannot be prevented.

One method of reducing the effect of the extra current is to surround the magnet coils with a thin sheath of copper or brass foil, which sheath must be made continuous by soldering, or by other means.

A winding of wire with both ends connected together is effective, but if resistance-wire be used, it must not form part of the actual winding of the magnet or there will be a loss of magnetizing force to no good end. Another method is to connect condensers, such as are used in radio apparatus, across each pair of contacts—that is, across the gap that would ensue upon breaking a contact. Still another method would be to break the contact in a vacuum, a scheme that is often used but probably not feasible in an organ action. In another method, the winding is in sections, the inside ends of the sections being connected together, and the outside ends likewise. The differing time-constants of the sections tend to nullify each other, but the winding would be of lower resistance. Of all the different methods used to suppress sparking at the contacts, that employing a metallic sheath seems to be the most often used. In his patent No. 580,035 of April 6, 1897, Thaddeus Cahill describes the method which he used in what was the first practical electrotone. The condenser across the gap was aided by a suitable resistance in multiple with it, similarly to the gridleak used in radio receivers.

Combos — Tremulants — Crescendos

By HARRY B. WELLIVER

History of the Console: Article 8: Finis

ONE of the first uses of the combination pedals was made in 1661 in the organ in St. George's Chapel at Windsor. One pedal reduced full-organ to Diapasons and reeds, and the other reduced this combination to Diapasons alone. This seems to be an isolated instance of its use. The actual invention of the device is given as in 1809 by J. C. Bishop. These first combination pedals were fixed, subject to no adjustment by the organist. First came the single-action pedal which only added stops; a second pedal was necessary to cancel them. But soon Bishop invented the double-action pedal which, when adding its set of fixed stops, canceled all other stops. Bishop's invention does not seem to have been entirely new, for we are told that Father Smith's smaller organs had a contrivance, operated by the foot, by means of which the more powerful stops could be canceled after having been drawn by hand.

Until the advent of tracker-pneumatic action, nothing very great could be done with composition pedals. Willis, in the organ in the Royal Albert Hall, about 1875, is credited with the invention and first use of pneumatic composition-pistons. The introduction and practical application of the adjustable-combination action appear to have been due to the ingenuity and skill of Canadian and United States builders. A simple and tentative form of combination-action was introduced in 1880 by Casavant Freres, St. Hyacinthe, Quebec, in the organ for the Church of Notre Dame de Lourdes, Montreal.

Before the general use of the adjustable combination-action, however, Mr. Hope-Jones invented an ingenious stop-switch. This device consisted of a tablet which locked whatever combination the organist happened to be using. The organ could then be rearranged during the course of the composition, and when the player desired his original setting, all he did was to open the switch and the first combination was drawn.

Hilborne L. Roosevelt, of New York, was the first to demonstrate in a practical manner the great advantage of an adjustable-combination action. This he did in the organ for the First Congregational Church, Great Barrington, Mass., erected in 1883. The device was somewhat as follows: pistons were generally used and were placed under the manual they affected. Rows of small tilting-tablets, one row for each piston, were placed to the right and left of the keyboards, above the stops; the tablets represented the registers, being labeled accordingly. Pressure on the lower end of any one of them caused the stop it represented to be drawn when the piston was used which controlled the row in which the tablet in question was situated. Thus any combination could be readily set on any of these appliances. The couplers belonging to each manual were acted upon by its pistons. General pistons, controlling the entire organ, stops and couplers alike, were operated by toe levers. Pedal stops were controlled both by the Great pistons and by their own separate set of pistons. This early combination-action seems to have been all which our modern actions embrace.

In 1889 Hilborne L. Roosevelt's successor, Frank Roosevelt, was using another form of adjustable-combination action invented and patented by Salluste Duval, Montreal. Until this time, 1890, not a single attempt had been made by European builders to introduce an adjustable-combination action. This seems to have sounded the death-knell for European supremacy in organ-building. The scene now shifts to America where it remains to the present day.

The "sforzando coupler" seems to have been the invention of Lincoln in the organ at St. Olave's, Southwark, in 1844.

In his final article the Author deals with three mechanical devices that are now standard in all organs and a fourth that ought to be but isn't because the public has not been educated to spend as much money as it should when buying an organ.

This first device simply coupled, momentarily, the Swell to the Great. But for a long time its use was not general. The modern full-organ piston is generally set to draw almost but not quite the full organ with couplers.

Another ingenious invention by Hope-Jones was a three-sectioned "combination key." The righthand portion drew the manual combination, the lefthand portion controlled a suitable bass, and the central tablet operated both sections. The same inventor devised the suitable-bass tablet. This device, when depressed, furnished a suitable bass for whatever manual combination happened to be drawn. When depressed further, the key locked and automatically provided a suitable bass as the manual combinations were changed.

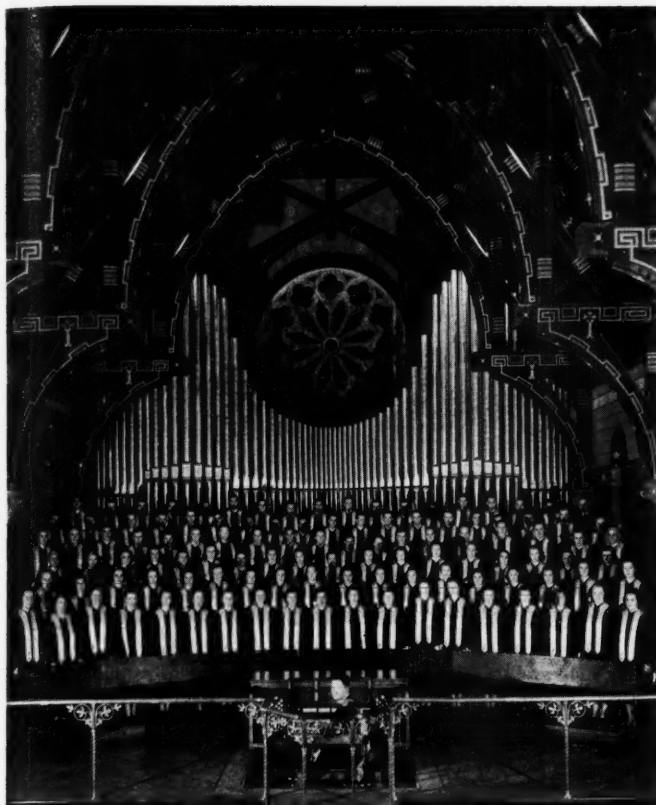
Electric and electro-pneumatic consoles have made possible any form of combination-action. Modern combination-action is more sensitive than the key-action and noiseless to a fine degree.

The Tremulant is an invention of more ancient origin than most people suspect. Here again historians have been unable to fix an exact date. The first record of its use is in an account of the "double organ" erected by Thomas Dallam in 1605-06 for King's College Chapel, Cambridge. We have no record of the compass or contents of this instrument, for the only stop mentioned is the "shaking stoppe" or Tremulant. An organ erected in a church at Amsterdam in 1673 had two Tremulants—one in the Echo Organ, the other in the Choir. The Silbermann in Strasbourg, built in 1716, had forty-two stops distributed over three manuals and pedal; there were two Tremulants—one in the thirteen-stop Great, the other in the Echo. Koenig in 1767 erected an organ in the Church of Maria de Capitol, Cologne; of its three mechanical accessories, one was a Great-to-Pedal coupler and the other two were Tremulants in Echo and Positiv. These early specimens are described as representing the "weeping of strong men!"

No doubt the early Tremulants were crude and produced an effect quite unlike that of modern devices. The most advanced step in the direction of control was taken by Senator Richards in the Atlantic City organ; in this instrument it is possible for the performer to regulate the speed of each Tremulant by means of speed-regulator knobs.

The invention of swell-shutters and the consequent introduction of the swell-shoe is credited to Abraham Jordon, and was first used in 1712 on the Echo "box" in the organ in the Church of St. Magnus, at the foot of London Bridge. Jordon's device was merely a window-sash which was pulled up by means of a rope attached to a pedal. A further step was taken in the direction of swell-shades when, about the middle of the eighteenth century, Samuel Green applied the "Venetian swell" of the harpsichord to the organ. According to Burney, this contrivance was not used in either Italy or France even as late as 1771. Constant improvement from the time of its invention has made a smoothly-working "swell" a feature of the modern organ.

The first swell-shades had to be held open by the constant pressure of the foot on the pedal. Later a device was incorporated whereby the pedal could be "fixed" partly open or entirely open. In comparatively recent times the balanced



CORNELL UNIVERSITY CHAPEL

Of the 61 pipes in the case only the 18 largest speak—from a 16' Violone retained in 1908 from a still earlier organ.

swell-pedal was adopted. This invention is credited to Walcker in 1863. But the electric action brought about the electro-pneumatic swell-motor and, still more recently, the entirely electric swell-action. Under these conditions swell-pedals may be as sensitive as the player desires.

In this connection we must mention the introduction of the crescendo-coupler, a device by means of which one or all shoes may operate one or all sets of shades. As early as 1890, Dr. Audsley (2) recommended the general adoption of this scheme. He contended that in a good concert organ part of the Pedal division should be under expression; while this should be controlled by a special shoe, arrangements should also be made whereby the performer might be able to connect this subdivision to any of the crescendo-shoes belonging to the several manual divisions. In more modern American organs this crescendo-coupler is being incorporated.

The early use of the register-crescendo is not certain. Some time after the invention of electric and electro-pneumatic actions, this important mechanical aid came into use. English organists were reluctant to accept it and for some time English builders placed the register-crescendo shoe off to the right side of the console, in which position it was almost impossible of ready use. Its well-established place today is to the right of all the other shoes, which are placed almost at center in the console.

The introduction of double-touch has been slow and attended with much controversy. About 1903 it made its advent into certain English organs. At that time it was unknown in the United States. Audsley (2) believes this device is secondary only in importance to the complete equipment of the manual couplers, "if secondary at all." Double-touch is most frequently used in theater organs, but only the largest concert instruments have incorporated this feature. It is a system whereby the keys of the manuals, and pedals in some cases, as in the Atlantic City Auditorium organ, have two depths. The first level is reached by applying ordinary pressure to the key, but a lower level is reached by pressing harder. This lower level commands an independent and usually more powerful group of stops in addition to the stops on

first-touch. Hence, by its use the performer is able, at will, to bring into relief a theme or melody. That all builders will soon incorporate this important device into their consoles we can but hope.

Double-touch pistons are also in use. Here the first depth commands only the stops; the function of the second-touch varies with the different builders, but in most cases it operates the Pedal stops, and sometimes also the couplers.

And this concludes our all too brief history of the development of the console, and necessarily condensed discussion of but a few of its modern accessories. We have not mentioned the innumerable mechanical devices used since the advent of electric action, preferring to confine our attention to such devices as are or should be standard in all consoles.

[Figures in parentheses refer to the bibliography, published in full on July 1940 page 207. As noted in that issue, when Mr. Welliver's articles began, it would be a hopeless task for any one individual to unearth and accurately record the history of the organ in any of its many phases; hence it is now T.A.O.'s hope that any of its readers able to add to the record, or supplement any specific statements with fuller information, will do so as early as possible. For greater clarity, and the convenience of all other readers, we ask such contributors to kindly note the issue, page, column, and paragraph of this series when sending supplemental information or possible correction.—ED.]

FINIS

Cornell University's Organ

Planned by PAUL J. WEAVER

Ideal housing provided by rebuilding the nave of Sage Chapel

WHAT the right location can contribute to an organ is perhaps specified by this statement from G. Donald Harrison about the instrument installed late in 1940 in Sage Chapel of Cornell University: "I am of the opinion that this installation is one of the best that we have ever carried out, due to the fact that it is located in the west end of the nave proper without being enclosed in any organ chamber, thus enabling the light-pressure tones to speak into the body of the Chapel with all their freshness and intimacy." The story of the new organ is told by Paul J. Weaver, professor of music at Cornell and chairman of the music department since 1929:

"In 1907-08 the Skinner Organ Company built a 37-rank four-manual instrument for Sage Chapel, installing it in the north transept of the building. In conformity with the practice of the Company at that time, the instrument was characterized by a total absence of mixtures, a minimum of independent Pedal voices with much borrowing in that division, and a very considerable limitation in the number of couplers and combinations. In this particular organ the Solo division was a small one, having only three independent registers, all the others being borrowed stops.

"To overcome these difficulties and the inevitable mechanical troubles which had developed after constant use of the instrument for thirty years, the trustees of the University made a generous appropriation in April 1940 for a complete rebuilding. The contract was given to the Aeolian-Skinner Organ Company, the committee in charge particularly desiring to include a Positiv.

"The new instrument is essentially new; only ten ranks of the old were retained, and all these were revoiced in the factory to suit conditions of low wind-pressures. The old Solo division was abandoned.

"The old instrument was dismantled in June 1940; installation of the new began September 30 and was completed

December 7. Leonard Johnson was in charge of the structural work and Herbert Pratt in charge of voicing and tuning; they were assisted by Melvin Larson. G. Donald Harrison personally supervised the final voicing and tuning.

"The trustees also provided \$30,000. for the remodeling of the building itself. The new instrument has been installed in a new extension at the rear of the nave of the Chapel. A new choirloft has been built in this position, with accommodations for Sage Chapel choir of 120 singers; new robing-rooms were built in the basement under this choirloft. The new location has resulted in greatly improved acoustical conditions in the Chapel. It is the opinion of Mr. Harrison and the acoustical engineers that the building now has ideal conditions, for organ and choral music, and that the new instrument has the best possible chance to be heard in all details. Special care was taken in the construction of the chambers and in the erection of the organ case, to provide complete freedom for the tone.

"The console has been mounted on a turntable in a pit at the front of the choirloft. Under normal conditions the organist does not direct the choir and therefore faces the director and congregation, with his back to the choir. On occasions when the organist needs to act as director of the choir, the console is simply turned on its pivot and the organist has complete vision of every individual in the choirloft.

"The instrument is rich in mixtures, only the Choir being kept free of such stops, for solo use. The Pedal is especially admirable. Its inclusion of full ranks of pipes for independent registers from 32' to 2' makes it capable of use for solo passages, which is particularly valuable in contrapuntal music."



SAGE CHAPEL

of Cornell University, Ithaca, N.Y.; addition to the nave to house the organ is that extending right of foreground tree.

Mr. Weaver spent ten years on the faculty of the University of North Carolina prior to joining Cornell University in 1929; Cornell's music faculty then numbered two, now there are eleven. He is a graduate of the University of Wisconsin, B.A. 1911; from his junior highschool year to 1915 he was



CORNELL UNIVERSITY

Airplane view of the campus; Sage Chapel with its many gables nestles among the trees in the right center.

organist of Christ Presbyterian, Madison, Wisc.; from 1915 to 1919 he was organist of the Ethical Culture Society and West End Presbyterian, and first-assistant supervisor of public-school music, St. Louis.

In Cornell Mr. Weaver conducts the Chapel choir of 120 voices, in addition to his other University duties, which allows little time for organ-playing, as the choir does strenuous work each season.

Richard Gore is University organist and assistant-professor of music; he earned his B.A. in New York University and an M.A. in musicology in Columbia in 1938. For several years he was an instructor in New York University, becoming an assistant-professor in Mt. Holyoke College in 1938, from which he resigned to accept his present Cornell appointment upon the resignation of Luther Noss who joined the Yale faculty in 1939, and whose recitals in Cornell changed the 1935 unpopularity of organ recitals there to a popularity resulting in audiences of four and five hundred by the time he retired. Mr. Gore thus begins with a favorable field already cultivated for the severe programs to which he is inclined.

Possibly a new feature of organ-installation is Mr. Weaver's idea of placing the console on a turntable, for the purpose noted; if our readers can report any earlier such installations we hope they will do so, as a matter of curiosity and to get the records exact. The turntable, like the better list of console accessories, is merely another step in the very right direction of making the organ more versatile in meeting all possible requirements.

ITHACA, N. Y.
CORNELL UNIVERSITY
Aeolian-Skinner Organ Co.
Finishing, G. Donald Harrison
Dedicated, December 1940
V-53. R-68. S-58. B-5. P-4025.
PEDAL 5": V-11. R-14. S-16.
32 Bourdon
16 PRINCIPAL 32s
BOURDON 39w*
Bourdon (S)
VIOLONE 44s*
8 PRINCIPAL 32s
GED.POMMER 32s
Violone
5 1/3 QUINT 32s
4 PRINCIPAL 32s
KOPPELFLOETE 32s

2 BLOCKFLOETE 32
IV FOURNITURE 128s
19-22-26-29
16 BOMBARDE 56r
8 Bombarde
4 Bombarde
GREAT 3 1/2": V-12. R-20. S-12.
UNEXPRESSIVE
16 QUINTATEN 61s
3 PRINCIPAL 61t
BOURDON 61s
SPITZFLOETE 61t
4 PRINCIPAL 61t
ROHRFLOETE 61s
2 2/3 QUINT 61t
2 SUPEROCTAVE 61t
IV FULL MIXTURE 244t
12-15-19-22

IV FOURNITURE 244t
15-19-22-26
III CYMBAL 183t
22-26-29
8 TRUMPET 61r
SWELL 5": V-15. R-17. S-15.
16 BOURDON 73*
8 DIAPASON 73s
STOPPED FLUTE 73
VIOLE DE GAMBE 73s
VIOLE CELESTE 73s
AEOLINE 73s
4 PRINCIPAL 73s
COR DE NUIT 73
2 FIFTEENTH 61s
III PLEIN-JEU 183s
12-22-26
16 FAGOTTO 73r

- 8 TROMPETTE 73r
OBOE 73r*
VOX HUMANA 73r
4 CLARION 73r
Tremulant
CHOIR 5": V-15. R-17. S-15.
8 CONCERT FLUTE 73*
ERZAHLE 73*
E. CELESTE 73*
VIOLE 73*
4 FL. TRAVERSO 73*
2 ZAUBERFLOETE 61s
8 ENGLISH HORN 73r*
CROMORNE 73r
Tremulant

POSITIV 2 1/2" (abbreviation, V)
UNEXPRESSIVE

- 8 NASON FLUTE 61s
4 NACHTHORN 61t
2 2/3 NASARD 61t
2 ITALIAN PRIN. 61t
1 3/5 TIERCE 61t
1 OCTAVE 61t
III CYMBAL 183t
29-33-36

*Indicates registers retained from the former organ; most of the metal ranks are specified as tin or spotted-metal.

COUPLERS 29:

Ped.: G-8-4. S-8-4. C-8-4. V.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
V-16-8.

Sw.: S-16-8-4. C.

Ch.: G. S-16-8-4. C-16-8-4.

Transfer: Great on Positiv.†

Triplicate: Choir-Positiv.‡
Combons 43: P-8. G-8. S-8. CV-8.
Couplers-3. Tutti-8.

Pedal combons are operated optionally by manual combons by means of on-offs for each manual.

Pedal and full-organ combons are operated in duplicate by hand and foot.
Cancels 5: G. S. CV. Couplers.
Tutti.

Reversibles 9: G-P. S-P. C-P.
V-P. S-G. C-G. V-G. S-C. Full-Organ.

The G-P, S-P, and S-G reversibles are operated in duplicate by hand and foot.
Silencers 4: 16' Manual Stops; 16'

Couplers; Reeds; Mixtures.§

Crescendos 3: S. C. Register.

Blower: 10 h.p. Orgoblo.

†This looks like but is not a coupler, as it silences the Great stops on the Great manual.

‡This exists here in the form of two couplers, each having two movements, on and off. These four movements are often accomplished by the three pistons of the triplicates: one giving the Choir and silencing the Positiv, the other giving the Positiv and silencing the Choir, and the middle piston giving both together.

§These cancel the effect of the items drawn but do not physically put them on or off; they of course are reversibles.

The blower has been retained from

the former organ, as it is still functioning perfectly—a tribute to its maker.

Mr. Weaver has specified a considerably better than average list of accessories—a tribute to him. An organ is no better than the equipment of the console controlling it.

DEDICATORY PROGRAMS

RICHARD GORE, Dec. 8

Bach, Prelude & Fugue Em
Dandrieu, Puer Nobis Nascitur
Begue, Une Vierge Pucelle
Daquin, Noel
Franck, Cantabile
Brahms, Lo How a Rose
Hindemith, Son.2: Allegro
Tournemire, Immaculate Conception
Bach, Toccata F

LUTHER NOSS, Dec. 13

Clerambault, Suite in Mode 2
Bach, Two Advent Choralpreludes
Hindemith's Sonata 3
Reger, Introduction & Fugue, Op.60
McKay, Son.: Andante
Busser, Il Est Née
Whitehead, Joseph Dearest
Edmundson, Vom Himmel Hoch
ORGAN AND STRINGS, Dec. 15
Handel's Concerto 13
Corelli's Concerto Grosso 8
Handel's "Messiah" excerpts

Program by a sinfonietta of 23 strings, harpsichord, tympani, Mr. Gore, and Sage Chapel choir of 117 voices (36-25-20-36) directed by Mr. Weaver.



What Are We Worth?

By ROWLAND W. DUNHAM

Associate Editor, Church Department

SALARIES for organists seem to have become a subject which is introduced whenever two or three church musicians are gathered together. It is an old, old problem which must always appeal to the honest workman in any field.

There are three phases of the subject I would like to call to my readers' attention. The first has to do with the condition of the church financially. It is impossible to discount the fact that incomes of religious bodies have shown a tremendous drop since 1930. Causes may be found in the receding incomes of wealthy men and those living on investments. Taxes are taking so much money nowadays that few of us have much spare cash even for the most worthy causes. Government funds have not yet begun to be distributed to churches. Altogether the prospects of improvement in this direction seem rather remote. If you read Channing Pollock's recent article in *The American Mercury* in which he explains why he does not go to church, you will readily discover another rather common reason for the lapse in the habit of church attendance. Incidentally, this article has some rather pointed sentences concerning church music. All organists should read it before voicing serious complaints about salary.

A second phase is that of self examination. While salaries may be low, it seems to me that the VALUE of church music may in many cases be even lower. Here enters the matter of self-evaluation. Do you really give an adequate quality of work in relation to the remuneration in terms of value received by the church? I am sure that many of those who complain the loudest would find an affirmative answer difficult. One of my best friends confided to me that he was making so many thousand dollars a year (a sizable amount). Then he said, with seriousness, "You know I'm not worth all that money." If organists are prone to lament about income they might ponder that remark made by one of America's top-notch organists.

The third phase is that of artistic conscience. With such an asset I don't believe many honest organists will worry so much about salary. We are placed in the world for some reason. If that reason seems to you to be the propagation of beauty in the form of church music, other considerations must remain secondary. While a musician is worthy of a living wage there are many who regard themselves perhaps more highly than the facts warrant. Do you know what famous organists—Franck, Widor, Saint-Saëns, Guilmant, Vierne—received as their stipend for playing the great organs in famous churches of Paris? I can assure you it was so small that most of us could not operate our cars on such a pittance. Did they ever ask for a salary-raise? I doubt if you can find a record of such a request. These men and hundreds of others were proud to contribute their efforts to the service of God and the perpetuation and revelation of artistic beauty.

I recall having written along similar lines in the past. Perhaps it is as well that my readers may have their attention called to the subject which calls for substituting the question "What am I worth?" in place of "What can I get?"

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Horse Sense

SOME of our readers may be confused by the newspaper reports on the squabble between the major radio networks and the American Society of Composers-Authors-Publishers. The words boycott & trust have been carelessly used. A.S.C.A.P. is not a trust; never was, never will be. It is no more a trust than the A.G.O. It is merely a group of composers, authors, and publishers who have set up an office to handle the details of performance-rights for them individually. If there is any possible element of unfairness in the practices of the Society it certainly is not in the Society's relation to public performers or radio but in the way it must necessarily distribute its income; but without spending unwarranted money on an office staff and performance-figures it would be virtually impossible for A.S.C.A.P. to be any fairer than it already is to its own members. But I may be in error in suggesting even this element of unfairness; it is quite possible that the famous composers of jazz get no more, compared to the relatively unknown composers of serious music, than they rightly should; the purpose of the Society is not to set up an ideal and work toward that, but merely to handle finances resulting from the use of music the public seems to want to use, good or bad.

The Society has claimed that its fees for the smaller independent radio stations have been lowered, but the chains seem to think their fees have been considerably raised. We do not know about that. But we do know that music is an art and cannot be produced on order, like so many sticks of candy, and that the broadcasters have been lamentably silly in attempting to set up their own factory for the production of music to be used on the radio instead of the music written and published by the thousands of members of the Society.

On the other hand, the radio chains are not boycotting the American composer; they are merely refusing to pay the price demanded by the composer through A.S.C.A.P. And certainly A.S.C.A.P. is entitled to a very great percentage of the money paid by large advertisers for the programs put on the air, for in such programs popular music, largely owned by A.S.C.A.P. members, is quite often half the inducement to listen. Only a few popular radio programs could get along without music. Perhaps Jack Benny and Fred Allen could, but they do not try to, much preferring the safer course of offering popular music along with the comedy.

The copyright law gives a composer or publisher, whoever is the copyright-owner, the right to demand a fee from anyone performing his music in public for profit. The one single purpose of virtually all radio stations is to make money; nothing else matters, nothing whatever. A printed sheet of music is not music; it is merely the symbol indicating the music. When a purchaser buys a copy of the music he is merely buying the symbol, not the music; the music remains the property of the copyright-owner. Anyway that's what the law says.

We should remember what Bach gave to the world as compared to what the world gave Bach; also Beethoven, Chopin, MacDowell, and every other great composer. Without A.S.C.A.P. the modern American composer would be as helpless as was Bach. And could anyone in his right mind believe it would be better, as some radio interests seem to claim, to

have the public performer attempt to make direct contracts with each and every individual composer or publisher? What a bookkeeping and record-keeping mess that would be.

As I see it, the perfect answer is A.S.C.A.P. and a rightful scale of fees for its performance privileges. That is exactly what A.S.C.A.P. wants too. I rather believe A.S.C.A.P. is perfectly honest in claiming that it is trying to get only such fees as its members rightly should have. Radio says no, calls it extortion. Radio has been a darned liar and probably always will be; so I side with A.S.C.A.P.

Anyway in reaching your own conclusions about the whole business, don't adopt the words boycott or trust. Both are incorrect. The provoking part of all this is that the musician again gets the raw deal, just as he's always gotten. These manufacturers of everything from cigarettes to automobiles still claim to put only the very best into their products, irrespective of cost; but now they're offering the cheapest music they can get for the 'bait' on their radio jibberish; good music costs a little too much.

Performing musicians should be heartily condemned too for their part in this unfairness. Generally radio pays these musicians a tremendously generous fee for their playing or singing; have they made any effort whatever to see to it that in turn the composer gets at least a little of the fee he is entitled to? Perhaps if these radio performing-musicians are going to get all they can and let the American composer fight his own battle, it might be wholesome for the rest of us to stop fighting for the American performing artist and champion the foreigner instead?

—t.s.b.—

I think we'd all better take a second look at the figures quoted in these pages from the official compilation of the Department of Commerce. And then do something about it. What? Well in the first case we can at least kick out the rubbish that clutters up our individual schools of philosophy. We had better get rid of the notion that the rich must essentially be soaked, that the industrious and thrifty man must necessarily pay all the bills to support the shiftless & lazy, that we must, Russian-like, sink the whole boat rather than let the sluggards in the boat get their feet wet.

It is men of wealth, better than the average wealth, that provide money for organs and organists' salaries; the sluggards spend their nickles & dimes in the corner saloons. I have no quarrel with them in that; they may spend it where they will. But I have a very righteous quarrel with a philosophy that says I must help supply them their nickles & dimes for that purpose when instead I might prefer to use my nickles & dimes to buy a good book or an organ sonata or a cigar, all for myself alone. Working for a living, I have some rights left. Don't you think so too?

We need have no fear for the organ-industry. Organs today are better than ever before in history. The establishments that have builded wisely are going to survive all right. It will do no harm to starve out the backward builders who have not been broad-minded enough to keep pace with progress but who have instead taken the attitude that what was good enough for 1890 ought to be good enough for 1941.

We should, through the coming months and years, hang together more solidly as an organ world, to see that such



THEY LOOK HAPPY AND ARE
but they are not fun-makers on a pleasure trip around the world; they're the most serious young people in the world—the advanced students in Peabody Conservatory constituting the master-class of Virgil Fox.

financial and moral support as we can give, is given to those within our own ranks. Those of us who are strictly professional organists or organ-builders derive all our income from this tight little organ world. It would be silly to cultivate the weed patches on the other side of the fence when it is so much more to our personal advantage to cultivate this little organ garden of our own from which we reap so much of the fruits.

Many misguided but well-intentioned people will certainly sink the boat to help the sluggard avoid getting the ducking his acts & attitudes entitle him to. I'd rather spend my kindness on a friendly dog than on a treacherous man. It won't hurt us much to apply, in our psychology of living, a little of the hard horse-sense that rules all nature. That tenor may be the nicest chap in the world but if he just can't sing on pitch your choir will be the worst in the world. As the year rolls on we can at least help to the extent of not being fooled by notions, instead choosing deliberately what we know to be good. And let's not take the other fellow's word for it too much either.—T.S.B.

Were There Two Bachs?

A letter from William A. Goldsworthy

• After listening to Bach organ music as all too often played I am beginning to think there must have been two Bachs; one for the thin, dry-as-dust baroque organ with its emphasis on monotonous brilliance, and the other the full-blooded, deeply religious, colorful, melodious Bach of the cantatas and passions. Surely the same man would not have created both types. Maybe our so-called baroque idea might be wrong?

Memorizing-Procedure

• For the first time in history, we believe, memorizing is being taught by a correspondence course especially planned for organists, by Winslow Cheney. By T.A.O. request Mr. Cheney supplies the following information about his course: Six pieces are chosen as subject-matter, the first being the simple but classic and beautiful Brahms choralprelude, A Rose Breaks Into Bloom. The student receives from the teacher a "memorization analysis" which he transfers to his own copy of that composition, and with the analysis is a "procedure plan" which gives details as to how to follow the analysis. After absorbing these instructions the student fills out a questionnaire, by which the instructor learns to what extent the student understands the methods, and can thereby give any further detailed instruction necessary. Next follows a "formula," which is a "concentrated brief" of the analysis, aimed to give the student complete mental control over his memory. An average of thirty minutes a day is to be spent on the course, and all the while the student receives special detailed instructions and suggestions on all phases of memory

work, and the whole thing is tested and proved by questionnaires which answer the purpose of written-work and enable the teacher to give each individual student the special instruction needed. Thus the student receives instructions on what to do and how to do it, and answers clever questions that show the instructor to what extent the instructions are understood and followed.

Double-Threat to Peace

That master-class of Virgil Fox in Peabody Conservatory

• When the young people constituting the subjects of the accompanying photograph get going, if they stick to it, they'll upset many traditions most nobly, drag the ancient old organ out of its somber ecclesiasticism, and make it really sing. That will be fine for organ-builders, for humanity, and for all the rest of us who have in turn kept our own individual paces with progress, but it will be hard on those who have sought peace through a stand-pat adherence to tradition. To follow tradition is so easy; it gets us into so little trouble, takes so little effort, requires so little originality.

"Don't they look happy?" asks Mr. Fox. Compare it with other group pictures in the organ world for the right answer. "And can they play!! And work!!!" adds Mr. Fox. Both of which is the right attitude if we remember that play means not only operate the keys of a console but also have a mighty good time in one way or another. The identities (in case the Department of Justice is interested) left to right:

Robert Zeigler, Zion Lutheran Church, Baltimore.

Doris Baker, First Methodist, Hanover, Pa.

Margaret Strahan.

Robert Schlutter.

Hazel Hess, St. Paul's Lutheran, Gettysburg, Pa.

Martha Larrimore, Trinity Methodist, Baltimore.

Virgil Fox—a certain young American of whom you may have heard, doing recitals here & there and doing them famously, playing in a church in Baltimore when he's not on tour, and heading the organ department of Peabody Conservatory on a schedule that, we hope, guarantees him the continued development of his own career as concert organist just as we know it guarantees his pupils the maximum in the development of their own careers.

Mary Jane Leslie, Arlington Presbyterian, Baltimore.

George Woodhead, St. John's Lutheran, Baltimore.

Helen Richardson.

Donald McDorman, the Episcopal Pro-Cathedral, Baltimore.

Helen Howell, St. John's Evangelical, Baltimore.

Milton Hodgson, St. Mary's Episcopal, Baltimore.

Wayne Dirksen, First Methodist, Baltimore.

The photograph was taken directly in front of the George Washington Monument at Peabody Conservatory, Baltimore. Some day some out of this baker's dozen will certainly be the leading organists in America. We wish them the luck of knowing how to work—and why.



REUTER ORGAN CO. STAFF
Seated, left to right; H. T. Jost, secretary-treasurer; A. C. Reuter, president; C. B. Russell, vicepresident; A. G. Sabol, second vicepresident and chief engineer; standing, John Selig, sales manager.

Biggs-Bach & Vivaldi Concerto

Phonograph Records Reviewed

• The last of three albums recording E. Power Biggs' playing of Bach's *Orgelbüchlein* on the Harvard Museum organ is Victor's M-711, 12" records 17458-9, \$2.50, Christmas chorale preludes 5 to 14 and 15 and 16 for New Year's eve.

Here we have that most desirable warmth, color, and relief from the baldness of the all-baroque and all too often all-fortissimo style that threatened for a time to defeat the reformation in organ-building.

We have tonal variety, both in color and in dynamic strength; when the louder passages come they are welcome.

Perhaps only in the first choraleprelude on the first side of the second record do we feel any loss of that clarity that was the father of the baroque resurrection, for in this number there is a predominant flute color—and flutes continue to live up to their reputation for muddiness and triviality.

Artistically, the album produces the effects we must always have in any program: tonal variety, color variety, mood variety, dynamic variety, tempo variety. It gives real music, the kind that can be enjoyed as well as dissected. The squeakiness that cannot be avoided if we make too liberal or too constant use of pitches above 8' is avoided here. And in addition to the color and warmth, in spite of the limitations of so small an organ, we have Mr. Biggs' typical rhythmic sense and precise technic. So now anyone who wants to may have the complete *Orgelbüchlein* recorded as an ever-at-hand source of suggestion, instruction, and musical pleasure.

Vivaldi's Violin Concerto in A, played by Robert Quick (violinist) and the Manuel & Williamson harpsichord ensemble, is recorded by Musicraft in album 48, 12" records 1147-8, \$3.50. Vivaldi interested Bach perhaps more than any other musician of his day; he made transcriptions of some of Vivaldi's compositions, which he didn't do for other composers. Our present music world would be saner if our budding composers paid more attention to a study of Bach—or, since Bach is too deep for them, Vivaldi—and less to Schoenberg and the other pretenders.

The manuscript of this Concerto, says Musicraft, was discovered in Dresden and published by Peters in 1935. It was originally owned by the violinist Pisender whose patron sent him to study with Vivaldi, c.1716, and Pisender had no small importance of his own. It has three movements, one to each side of a record; the fourth side is filled with Vivaldi's *Pastorale* in A, played by violin, cello, and harpsichord.

The orchestra is the organist's best interpretive study, with the violin and the harpsichord next in order; hence this second album featuring both the harpsichord and the ancient music of Bach's day merits considerable attention by all who are interested in their own art of playing. The violin gives the ideal of a singing-melody while the harpsichord gives the

ideal of percussive decisiveness. I cannot accept very much of ancient music as passing historical interest far enough to be musically interesting, but Bach didn't like Vivaldi for his blue eyes. His music had something. And besides, this album has the grace of adding variety to your library of recordings. It's music for music's sake, as all music should be.—T.S.B.

Some Misunderstanding of T.A.O.

• NEWS: When a professional organist gives a recital or presents a cantata, it is not news; it would be news if professional organists did not. First-performances of new major works are news.

PERSONALS to be properly classed as important must be of biographical nature: births, deaths, marriages, new positions, honors; anniversaries, recorded as concisely as possible, not expanded.

INSTALLATIONS and dedications of organs are worth recording, again as concisely as consistent with a full presentation of all facts of importance; also, certainly, inventions and developments of all kinds tending to improve the organ—and these are recorded in T.A.O. as fully as possible.

DEAD-LINE: A monthly magazine has approximately 25 days each month for work. A news-magazine of necessity must do all too much of its work as close to its dead-line as possible, and its dead-line is invariably set as late in the month as possible; it's a news medium and has no other choice. But a technical journal must set its dead-line so as to enable its editorial staff to produce the best possible magazine each month, filled with the most valuable type of material it can secure for the benefit of the realm it serves. It has 25 working-days for the job. What would you think of its intelligence if it waited till half of those days were gone before it began to work on its next issue? A good organist doesn't even wait till one Sunday is past before he begins plans for the next; he's already making plans weeks or even months ahead. And a good technical magazine follows the same practise.

T.A.O.'s SCHEDULE: Main articles, photographs, reviews, and other major items that can be efficiently handled on the first of the month, are so handled; by the 10th of the month there is but small space left for additions; by the 15th still smaller; and if by that time a complete magazine is ready, the text pages are closed, with nothing accepted later unless it is of extreme importance to T.A.O. readers to have the item at once. Can anyone say such a schedule of work is unfair, unreasonable, inefficient, or in any particular unwise? What do we want, personal service for our own personal items? or the best possible technical magazine it is possible to produce?

PHOTOGRAPHS: Photos are used for interest in their subject, not their photographer; we use all the space to talk about the subject, have none left to talk about the photographer. No copyrighted photos will be accepted if space must be taken to talk about the photographer. And no matter what a sender may say, if he sends a photo upon which he has allowed his photographer to write or rubber-stamp a restriction of any kind, that photo is restricted and will not be used without written permission from the photographer himself. That's the law and that also is T.A.O.'s law. Also, if a photo has already been made available to the best members of the organ profession (who certainly subscribe regularly to every magazine of help or interest to them) why should T.A.O. duplicate the presentation? Why should not T.A.O. instead reserve all its space for photographs not thus already duplicated?—ED.

Joseph Bonnet in Fort Worth

• Local newspaper publicity is what the organ needs. When Joseph Bonnet went to Fort Worth, Texas, in November to give a recital, William J. Marsh, organist and composer, had developed enough interest in the recital to induce the Star-

Telegram to make and publish the photograph reproduced in these pages; the caption was "They Pull the Stops for 136 Years." Mr. Steinfeldt has been with St. Mary's, San Antonio, for 46 years; Mr. Marsh was organist of St. Patrick's 20 years and has been with the First Presbyterian for 35 years, both churches in Fort Worth; and Mr. Bonnet, in America on tour under Bernard R. LaBerge Management, has been with St. Eustache, Paris, for 35 years. People came to the recital from "all over Texas, Oklahoma, and even from Arkansas, some coming over 700 miles to hear him. His fine program pleased everybody." Incidentally, and coincidentally, both Messrs. Marsh and Steinfeldt had new Catholic "Masses" published late in 1940 by McLaughlin & Reilly.



THE CHOIRMASTER AND ORGANIST

A book by H. J. Staples

• 5x8, 159 pages, cloth-bound (Epworth Press, London, 0/3/6). The book "is designed primarily for the assistance of those who find themselves in the position of choirmaster or organist of a church, without having first the opportunity of some professional training . . . Although intended principally as a guide for the inexperienced, there is a good deal of practical advice for the older hands." Perhaps much of the exceedingly elementary advice is not so useless as it at first seems, for the Author says this: "For practise purposes the piano-forte undoubtedly provides the best accompaniment of any instrument," and this obvious truth is still so often ignored by organists that one must wonder just how much thinking many of us are guilty of in our routine work. The choir-master half of the book will be a help to any organist; the organist half is a strange mixture of triteness hardly worth reading and occasional flashes worth their weight in gold.

MUSIC IN THE MIDDLE AGES

A book by Gustave Reese

• 6x10, 502 pages, cloth-bound, some illustrations (W. W. Norton & Co., \$5.00). The book is the result of considerable research in "important libraries and musical institutions of Europe and America." It goes back to the period before the middle ages and carries on through early chanting in the church, the development of notation, rhythm, modes, forms, etc. After a dozen pages on the music of very ancient times the next section of some 220 pages deals with Western European Monody to About 1300, and then through 150 pages with polyphony of earlier centuries up to the fourteenth. There is an excellent bibliography of some 40 pages, classified into many sections for easier reference; and finally 15 pages

listing phonograph recordings of direct bearing on the subject. It is a scholarly book of great value to all interested in its subject.

Begin Bach-Education Musically

A letter from Herbert Ralph Ward

• I write to express my appreciation of the Editorial in T.A.O., the one on 'If I had the instruction of an organist,' or words to that effect; it is the best in years. That is exactly what I have been preaching. The lack of that kind of an education in music is the reason why so much playing bores me to tears; the players have no conception of musicianship, no idea as to the means of bringing out the poetry in a musical composition. Such playing is little more than key-pressing. If that is the way Bach should be played, I'd rather HEAR a game of billiards. Homage to Bach! Approaching Bach in a spirit of reverence and humility! Bah and nonsense! We must have a school of organists who will be themselves and not try to imitate the so-called 'European Masters' of organ-playing. We must bring out all the tonal beauty of the modern organ and make it sound like a musical instrument and not like an ancient box of whistles.

Organs Depend on Their Players

Some comments by Dr. Lewis B. Clark

• During my five years in New York City I had few equals as an organ-recital "attender," and the December Editorial brought to mind a particular experience. One fall, on each Sunday afternoon I attended Dr. Heinroth's recital at City College; one Sunday evening I heard Dr. Noble in St. Thomas, and one evening that week I heard still a third recital.

I am convinced that it is better to engineer clarity into an organist and retain in an organ all its beauty of tone, richness and depth. If we could only have more real artists like Dr. Heinroth and fewer technicians and purists who use only the cold, colorless, powerful but thin tones in the modern organ, the organ and the organ recital might have a chance to take a higher position in the music world.

I heard Virgil Fox again the other evening. Our better local organists seem to admire his technical equipment but they continue to play only cold, colorless, purist recitals; and if their instruments possess beauty, they shun it. Fox used it!

Rhapsody in Purple

Snifotina by Norman Hugh Taylor

Rushing along at headlong speed
The driver watches for green;
Scenery means nothing to him.
It is not even seen.
The organist makes wild dabs at the keys,
The audience sits and stares;
Faster and faster go hands and feet
As through the music he tears.
The toccata's done in four minutes flat—
Not ten, as it is in the score.
He rises and bows and smiles all around
As the organ pipes crash to the floor.

A Month of Study in Organ Playing and Choir Routine

will be conducted by

David McK. Williams

at

St. Bartholomew's Church, New York City

during July, 1941

Detailed information may be had by writing to

MR. GRAVES PITTARD 108 East 51st Street NEW YORK, N. Y.

ELECTRIC ACTION

- Parts for or complete relays, combinations, switches, coupler systems, stop controls and chest actions. Also a full line of engraved items for the organ.

For further details consult your organ builder.

The W. H. REISNER MFG. CO., Inc.

Hagerstown, Maryland

HUNTINGDON, PA.

JUNIATA COLLEGE

M. P. Moller Inc.

Memorial to Joseph J. and Myrtle F. Oller

Stoplist consultant, Carl Weinrich
Finishing, John Schleigh and R. O. Whitelegg

Dedicated, Dec. 1, 1940

Recitalist, Virgil Fox

V-28. R-35. S-42. B-12. P-2254.

PEDAL 4": V-3. R-5. S-14.

16 Principal (G)

BOURDON 68

Quintaton (C)

8 OCTAVE 44

Bourdon

Concert Flute (C)

Viola (C)

4 Octave

Bourdon

2 Bourdon

III MIXTURE 96

17-19-22

16 Bombarde (S)

8 Bombarde (S)

4 Bombarde (S)

GREAT 4": V-6. R-8. S-7.

UNEXPRESSIVE

8 PRINCIPAL 73m16'

SPITZFLOETE 61m

4 OCTAVE 61

FLUTE h 61m

2 SUPEROCTAVE 61

III CYMBAL 183

29-33-36. Breaks on 13-19-

25-31-43-49.

8 Chimes (C)

SWELL 4": V-11. R-14. S-11.

8 ROHRFLOETE 73m

GAMBA 73

G. CELESTE 73

4 PRINCIPAL 73

FL. TRIANGULAIRE 73

IV MIXTURE 244

12-19-22-26

Breaks on 20-32-44-56.

16 BOMBARDE 8" w 73

8 TROMPETTE 8" 73

OBOE 73

4 VOX HUMANA 73

CLARION 8" 73

Tremulant

CHOIR 6": V-8. R-8. S-10.

16 QUINTATON 85m

8 Quintaton

CONCERT FLUTE 73w

VIOLA 73

DULCIANA 73

4 FLUTE D'AMOUR 73w

2 2/3 NASARD 61

2 WALDFLOETE 61m

8 CLARINET 73

CHIMES A-F 21t

Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.



INTERESTED TRIO

R. O. Whitelegg, standing; Virgil Fox and M. P. Moller, seated; at Juniata College.

Crescendos 3: S. C. Register.

Combons 30: P-6. G-6. S-6. C-6.

Tutti-6.

Reversibles 3: G-P. S-G. Full-

Organ.

Cancels 5: P. G. S. C. Tutti.

Percussion: Deagan.

Blower: 5 h.p. Kinetic.

Pipework is housed in two chambers left and right of the stage, with the console in the center of the orchestra pit. Dedication is tentatively set for early in December.

DEDICATORY RECITAL

Campra, Rigaudon

Vierne, Scherzo

Bach, Come Sweet Death

Toccata & Fugue Dm

Dupre, The Spinner

Widor, Andante Sostenuto

Elgar, Pomp & Circumstance

Middelschulte, Perpetuum Mobile

McAmis, Dreams

Mulet, Thou Art the Rock

BALTIMORE, MD.

FIRST PRESBYTERIAN CHURCH

REID MEMORIAL CHAPEL

M. P. Moller Inc.

Stoplist, Frederick D. Weaver

Organist, Mr. Weaver

Finishing, R. O. Whitelegg

Dedicated, Nov. 3, 1940.

V-12. R-14. S-13. B-1. P-808.

PEDAL 3": V-2. R-2. S-3.

EXPRESSIVE

16 Nason Flute (V)

8 SPITZPRIN. 1/3t 32m

4 KOPPELFLOETE 32m

POSITIV 3": V-6. R-6. S-6.

EXPRESSIVE

8 NASON FLUTE 73sw16'

SPITZFLOETE 2/3t 61m

4 NACHTHORN 61m

2 2/3 NASARD 1/2t 61m

2 PRINCIPAL 61t

1 3/5 TIERCE 1/3t 61t

Tremulant

OBERWERK 3": V-4. R-6. S-4.

8 SALICIONAL 61m

4 ROHRFLOETE 61sm

III MIXTURE 183t

29-33-36. Breaks on 13-19-

25-31-43-49.

8 CROMORNE 61r

COUPLERS 11:

Ped.: V-8-4. O-8-4.

Pos. (V): V-16-4. O-16-8-4.

Ober. (O): O-16-4.

Crescendos 3: V. O. Register.

Reversibles 1: V-P.

Blower: 3/4 h.p. Kinetic.

Pipework entirely enclosed in two chambers, one on each side of the small chancel; interior Chapel decoration etc. by Cram & Ferguson.

DECATUR, GA.

AGNES SCOTT COLLEGE

Austin Organs Inc.

Stoplist, C. W. Dieckmann

Dedicated, Dec. 10, 1940

Guest recitalist, Virgil Fox

V-36. R-40. S-65. B-23. P-2761.

PEDAL 5": V-3. R-3. S-18.

16 DIAPASON 44wm

Diapason (G)

Dulciana (C)

BOURDON 56w

Gedeckt (S)

Salicional (S)

10 2/3 Bourdon

8 Diapason

Diapason (G)

Bourdon

Gedeckt (S)

Salicional (S)

4 Bourdon

16 TROMBONE 10" 32r

Fagotto (S)

Fagotto (S)

4 Fagotto (S)

Chimes pf (L)

GREAT 5": V-6. R-7. S-10.

UNEXPRESSIVE

16 DIAPASON 73m

8 DIAPASON 61m

Diapason

FLUTE h 73m

GEMSHORN 61m

4 OCTAVE 61m

Flute

II GRAVE MIXTURE 122m

12-15

8 Tromba (C)

Chimes pf (L)

SWELL 5": V-14. R-17. S-16.

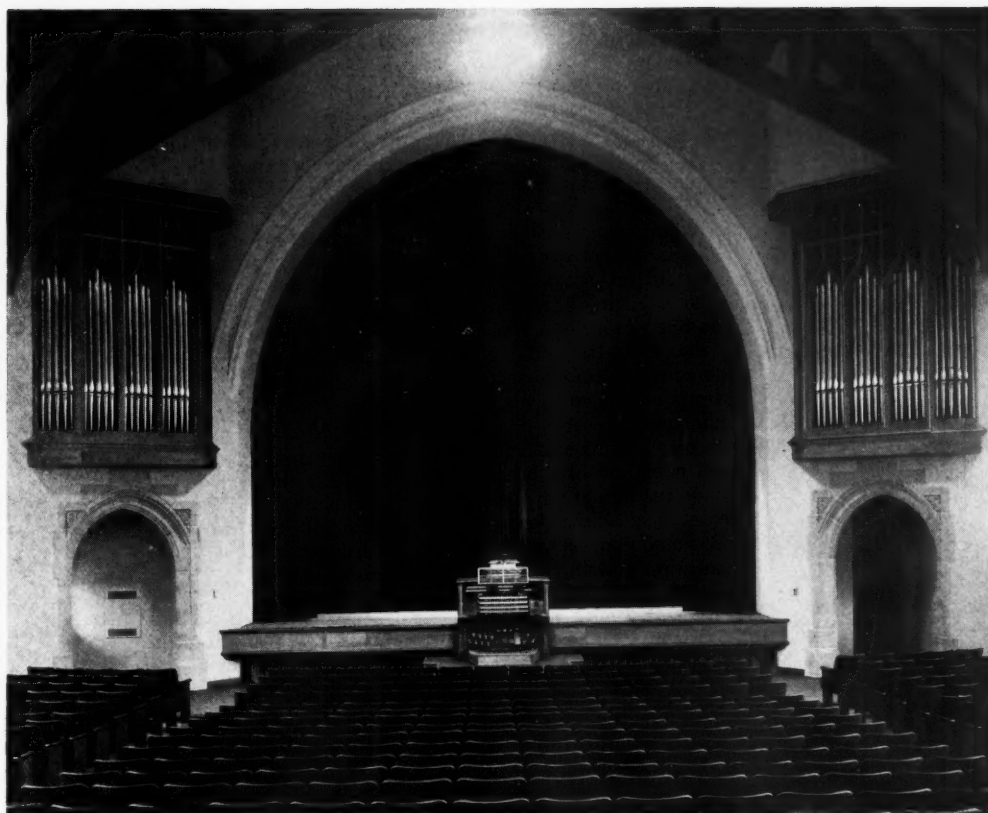
16 GEDECKT 73wm

8 GEIGEN 73m

ST. FLUTE 73w

VIOLE DE GAMBE 73m

SALICIONAL 85m16'



AGNES SCOTT COLLEGE

Organ speaks through shutters into the auditorium or, closing them, through shutters onto the stage back of the curtain; movable console shown in recital position.

VOIX CELESTE 73m
 4 PRINCIPAL 73m
 FL. TRAVERSO 73w
 2 FLAUTINO 61m
 IV MIXTURE 244m
 12-15-19-22
 16 FAGOTTO 97r
 8 CORNOPEAN 73r
 OBOE 73r
 VOX HUMANA pf 73r
 4 Fagotto
 8 Harp pf (C)
 Tremulant
 CHOIR 5": V-7. R-7. S-14.
 16 DULCIANA 97m
 8 VIOLA DIA. 73m
 MELODIA 73w
 Dulciana
 UNDA MARIS tc 61m
 4 Dulciana
 FLUTE D'AMOUR 73w
 2 2/3 Dulciana
 2 Dulciana
 1 3/5 Dulciana
 8 TROMBA 73r
 CLARINET 73r
 HARP pf
 4 Celesta pf
 Tremulant
 SOLO 10": V-6. R-6. S-7.
 8 ORCH. FLUTE 73m
 GAMBA 73m
 G. CELESTE 73m

TUBA 73r
 FRENCH HORN 73r
 ENGLISH HORN 73r
 CHIMES pf
 Tremulant
 ECHO: 7 stops pf
 COUPLERS 36:
 Ped. G-8-4. S-8-4. C-8-4. L-8-4.
 Gt.: S-16-8-4. C-16-8-4. L-16-8-4.
 Sw.: S-16-8-4. C. L-8-4.
 Ch.: G. S-16-8-4. C-16-8-4. L-8-4.
 Solo (L): G. L-16-8-4.
 Crescendos 4: S. C. LE. Register.
 Crescendo Coupler: All shutters to
 Swell shoe.
 Combons 48: G-8. S-8. C-8. LE-8.
 Tutti-16. Half the full-organ combons
 are hand, half are toe-studs. Manual
 combons control also Pedal stops.
 Cancels 7: P. G. S. C. L. E.
 Tutti.
 Reversibles 3: G-P. L-P. Full-Organ.
 Blower: 7 1/2 h.p. Orgoblo.
 Careful readers will note a few pipes
 missing from the Dulciana unit; the
 necessary top-notes repeat back.

DEDICATORY PROGRAM

Baustetter, Sarabande
 Campa, Rigaudon
 Bach, Arioso
 Fugue a la Gigue
 Come Sweet Death
 Toccata & Fugue Dm

Dupre, Fileuse
 Widor, Andante Sostenuto
 Elgar, Pomp & Circumstance
 Dieckmann, He Who But Suffers
 Willan, Int.-Passacaglia-Fugue

Great & Choir are on one side of the stage, Swell & Solo on the other; each chamber has two sets of shades, one opening into the auditorium, the other into the stage (back of the curtain shown in the illustration) and the organist can bring either set into operation or keep them closed, as desired, depending upon whether he wants to throw the tone into the auditorium for recital use or into the stage for accompanying.

Roy E. Staples of the Austin staff negotiated the contract and directed the installation, and also electrified the old 2-17 in the former chapel of the College, moving it to MacLean Auditorium in the new Presser Music Building; MacLean Auditorium seats 340, Gaines Chapel seats 1000 and is the main auditorium of Presser Building. The smaller auditorium was named after Joseph MacLean, first music director of the College; Gaines Chapel similarly honors the College's first president.

Mr. Dieckmann has been on the music faculty since 1905, and head of the music department since 1918.

Bruce Simonds

• of Yale University will head the new Norfolk Music School of Yale University, established by will of the late Carl Stoekel. Luther Noss of Yale will teach organ. Norfolk Music Festivals were regularly held on the Stoekel estate which thereby already includes the needed auditorium, offices, and other facilities.

Cause & Effect

• The John Price Jones Corporation, New York, has announced the results of its compilation of figures in America's seven largest cities for 1939 and 1940, dealing with gifts for educational, religious, and charitable purposes.

\$20,975,252. for education in 1939;
13,003,434. for education in 1940.

1,632,357. for churches etc. in 1939;
250,219. for churches etc. in 1940.

Such are the effects; it's barely possible that our national policy of penalizing the industrious in order to deliver bonuses to the shiftless may perhaps be a contributing cause. Yes?

**This month's PROGRAMS**

Unless a program has special character as elsewhere defined in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- JANE E. BIRTWELL
First Baptist, Chester, Pa.
Feb. 2, 9, 16, 23, 4:00
- *Dubois, Grand Choeur
Clokey, Little Red Lark
Yon's Sonata Romantica*
- Kinder, Berceuse*
- *Bossi, Ave Maria
Mailly, Invocation
Widor, 2: Finale*
- Schumann, Traumerei
Yon, Humoresque*
- Jenkins, Dawn
- *Boellmann's Suite Gothique
Franck, Andantino*
- Weaver, Squirrel
Ravanello, Christus Resurrexit*
- *Gaul, Easter on Mt. Rubidoux
Guilmant, Second Meditation
Yon, Concert Study*
- Bossi, Solo di Clarinetto
Fletcher, Festival Toccata*

Miss Birtwell, pupil of Robert Elmore, shares her programs with assisting soloists.

- DR. JOHN A. GLASER
Lutheran Church of Savior, Brooklyn
Feb. 5, 12, 19, 26, 7:55
- *Barnes, Solemn Prelude; Offertoire; Scherzo; Toccata.
- *Shure, Cloud on Sinai; Kidron, Brook of Sorrows; Wailing Wall of Jerusalem; Peace.
- *Kramer, Eklog; Intermezzo; Pastorale Religieuse.
- *Edmundson, O Sacred Head; Stabat Mater Dolorosa; Jesus Crucifixus.
- DR. ROLLO F. MAITLAND
Church of New Jerusalem, Philadelphia
Feb. 1, 8, 15, 22, 4:00
- *Bach, St. Anne Prelude
Hollins, Andante D
Rheinberger, Sonata 7, Mvt. 1
Jongen, Chant de Mai
Dethier, The Brook
Elmore, Retrospection
Bonnet, Elfes
Maitland, Fantasie-Toccata
*Hollins, Concert Toccata Bf
Maitland, Nocturne

- Bach, Prelude & Fugue Em
Franck, Pastorale
Vierne, 1: Allegro Vivace
Baird, Evening Song
Wood, Behold I Shew
- *Bach, Toccata & Fugue Dm
Sonata 3: Adagio
Two Choralpreludes
Prelude & Fugue Dm
Prelude & Fugue Em
Fantasia Cm
Fugue a la Gigue
Christ Lay in Bonds
Prelude & Fugue D
- *Purcell, Voluntary on Psalm 100
Whitlock, Folk Tune
Thatcher, Legend
Handel, Con. 10: Adagio & Allegro
Wolstenholme, Berceuse
Hollins, Song of Sunshine
Maitland, With Thy Presence Lord
Improvisation

The Feb. 15 program is Dr. Maitland's 13th annual Bach program.

- ROBERT W. MORSE
St. John's P.E., New York
Feb. 2, 16, 8:15
- *Handel's Concerto 6: 3 Mvts.
Sarabande
Telemann, Two Little Fugues*
- Bach, Prelude & Fugue E
Prelude & Fugue F
Prelude & Fugue G
Franck, Chorale E
- *Weinberger, Bible Poems
Thiman, Intermezzo
Carillon*
- Rubinstein, Music of Spheres
Rachmaninoff, Melody E
Widor, 6: Allegro
- LESLIE P. SPELMAN
University of Redlands
Feb. 23, 4:00
- Rogers, Son. Em: Allegro
Diggle, Vesper Prayer; Mission Festival.
Miller, Thakay-Yama; Were You There.
Pisk, Choralprelude
Douglas, Legend
Barnes, Toccata
- ARTHUR W. QUIMBY
Museum of Art, Cleveland
Feb. 2, 9, 16, 23, 5:15
- Handel, Prelude & Fugue Fm
Corelli, Prelude
Grieg, Chorale
Vierne, Divertissement
Franck, Chorale E

EVENTS FORECAST

for the coming month

February

- Ann Arbor, Mich.: Hill Auditorium recitals, University of Michigan: 19, 4:15, George Faxon; 26, 4:15, Robert Elmore.
- New York: William A. Goldsworthy's series of Bach cantatas, St. Mark's in the Bouwerie, Sundays at 4:00:
2, "Jesus Sleeps,"
9, "Lord is a Sun and Shield,"
16, "How Brightly Shines,"
23, "Praise Thou the Lord."
do.: 23, 8:00, Willard Irving Nevins, First Presbyterian, Bach's "B Minor Mass."
do.: 2, 4:00, Dr. Henry F. Seibert recital, Holy Trinity Lutheran.
do.: 23, 8:00, George Wm. Volkel, Emmanuel Baptist, Brooklyn, musicale "from American cathedrals."
- Philadelphia: Walter Baker series, First Baptist, at 8:00: 9, Bach's "Sleepers Wake"; 23, Franck's "Mass in A."

Later

- Berea, Ohio: June 6 and 7, annual Bach festival.
- Bethlehem, Pa.: May 16 and 17, annual Bach festival.

Ernest White

• is having additions made to his baroque 2m (see April 1940 T.A.O.): a Mixture on the Pedal and a Mixture and Krumphorn on the manuals. The 4' Principal is being replaced by a Nachthorn, and the 4' Rohrflöte by new pipes differently voiced. The new Pedal Mixture uses Quintaten pipes for the 4', Spitzflöte for the 12th, and Principal for the 15th. Manual Mixture will have wide-scale pipes. Since being advanced to the post of music director of St. Mary's, Mr. White has been having the assistance of Edgar Bowman who is playing the organ for the services; Mr. Bowman frequently assisted in that manner during the recent months of Mr. Nold's illness.

**Last month's RECITALS**

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- DR. MARSHALL BIDWELL
Carnegie Music Hall, Pittsburgh
- *Buxtehude, Passacaglia Dm
Rameau, Minuet & Gigue E
Guilmant's Sonata 1
Sibelius, Onward Ye Peoples;
Swan of Tuonela; Valse Triste;
Bells of Berghall; Finlandia.
- *Bach, Toccata & Fugue Dm
Violin Sonata Adagio
Prelude & Fugue Em
Jesus My Joy
I Cry to Thee
Toccata-Adagio-Fugue C
Arioso A
Anna Magdalena's March
Passacaglia
- ROBERT BRAWLEY
North Carolina University
Bach, Prelude & Fugue Em
Son. 3: Andante; Adagio.
Fugue Gm
Three Choralpreludes
Fantasia & Fugue Cm
- CLAIRE COCI
St. James, New York
Bach, Prelude & Fugue D
Jesu Priceless Treasure
Daquin, Noel; Rondo.
Dupre, Prelude & Fugue Gm
DeLamarter, Carillon
d'Antalfy, Drifting Clouds
Bonnet, Concert Variations
- JAMES S. CONSTANTINE
University of Virginia
Sowerby, Comes Autumn Time
Franck, Prelude-Fugue-Variation
Bach, Fantasia & Fugue Gm
Purcell, Dido's Lament
Dethier-j, The Brook
Reubke's Sonata
- DR. C. HAROLD EINECKE
Park Congregational, Grand Rapids
Noble, O God Our Help
Bach, God's Time is Best
Two Choralpreludes
Spencer, Chinese Boy & Flute
Sowerby, Carillon
Clokey's Fireside Fancies
Massenet, Thais Meditation
Fletcher, Festival Toccata
- DUDLEY WARNER FITCH
St. Paul's Cathedral, Los Angeles
American & English Composers
Handel, Largo; Allegro.
Irons, Souvenir de Mozart
Borowski, Son. 1: Allegro
ar. Fricker, From a Purcell Suite
Snow, Distant Chimes
Diggle, Mission Festival
Lemare, Chant le Bonheur

Biggs, Carillon
 Wolstenholme, Allegretto
 Weitz, Fanfare & Gothic March
 • DR. CHARLES HEINROTH
 City College, New York
 *Wagner, Tannhauser Overture
 Mozart, Andante D
 d'Antalfy, Sportive Fauns
 Rheinberger, Son.Gm: 2 mvts.
 Dethier, Allegro Appassionata
 Tchaikowsky, Marche Slav
 *Beethoven, Coriolanus Overture
 Ferrata-j, Nocturne Af
 Stravinsky, Fire-Bird Selections
 Elgar's Sonata G
 Weaver-j, The Squirrel
 Franck, Chorale Bm
 • GEORGIA E. LOCKENOUR
 Jordan Conservatory, Indianapolis
 Campra, Rigaudon
 Handel, Con. 10: Aria
 Vierne, Scherzetto
 Bach, I Call to Thee
 Buxtehude, Prelude-Fugue-Chaconne
 Franck, Chorale E
 Widor, 2: Finale
 Vierne, Berceuse
 Edmundson, Elfin Dance
 Widor, 5: Toccata

Miss Lockenour gave the program as part of her Mus. M. requirements, Jan. 30, 1941.

• ERNEST MITCHELL

Grace Church, New York
 *Karg-Elert, Two Choralpreludes
 Foote, Pastorale
 Bonnet, Paysage
 Vierne, Westminster Chimes
 *Karg-Elert, Praise the Lord
 Bonnet, Autumn Poems:
 Song of Chrysanthemums
 Morning in Provence
 Evening Poem
 Bach, We All Believe
 *Karg-Elert, Christmas Pastorale
 Mulet, Noel
 Strauss, Three Holy Kings
 Tournemire, Puer Natus Est
 Poister, Bohemian Carol
 Gigout, Christmas-Carol Rhapsody
 These are from the 30-minute recitals at
 12:30 on Fridays from October 1940 to June
 1941.

• CARL WEINRICH

Vassar College
 Bach, Toccata Dm
 Orgelbuechlein: 17 Choralpreludes
 Six Schuebler Choralpreludes
 Toccata F

Virgil Fox on Tour

Fifth-Anniversary Coast-to-Coast

• Thanks to the vast energies and abilities of Bernard R. LaBerge and the unique genius of Virgil Fox, the following impressive list of engagements constitute the recital tour upon which Mr. Fox is now engaged:

Jan. 18, Norfolk, Va.
 21, Cincinnati, Ohio
 22, Toledo
 24, Columbus
 25, Chicago, Ill.
 26, Kewanee
 29, Minot, N.D.
 Feb. 1, Seattle, Wash.
 2, Portland, Ore.
 4, San Jose, Calif.
 5, San Francisco
 6, Sacramento
 8, Pasadena
 10, Hollywood
 11, San Diego
 13, Denton, Texas
 14, Oklahoma City, Okla.
 16, Winfield, Kans.
 17, Kansas City
 19, Little Rock, Ark.
 21, To be announced
 25, Philadelphia, Pa.
 March 4, To be announced
 14, Baltimore, Md.
 16, Chicago
 17, Chicago (second recital)
 Apr. 22, Harrisburg, Pa.
 27, Hanover

The two Chicago recitals will open the rebuilt Kimball Hall organ. In addition to the dates named and the two not finally determined at the present writing, Mr. Fox is scheduled for several recitals in Florida, one in Cleveland, and another in Elmira, N.Y. Thus on his fifth recital tour Mr. Fox plays in fifteen states, from Florida to Washington, and includes every state on the Pacific coast. The Jan. 25 recital was played on the 3m in the residence of Dr. and Mrs. William H. Barnes in Evanston, the cultural Chicago suburb.

Though Mr. Fox will use various programs the following is the one he will play most frequently:

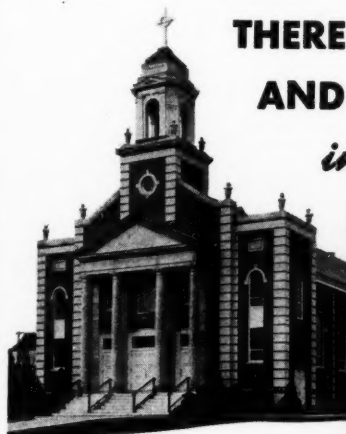
Tournemire, l'Orgue Mystique selections
 Campra, Rigaudon
 Bach, Arioso; Fugue a la Gigue;
 Come Sweet Death; Fugue D.
 Bossi, Giga
 Widor, Gothique: Andante
 2: Toccata-Finale
 Middelschulte, Perpetuum Mobile
 R.R.Bennett, Allegretto Grazioso
 Willan, Int.-Passacaglia-Fugue

Theater Organists Wanted

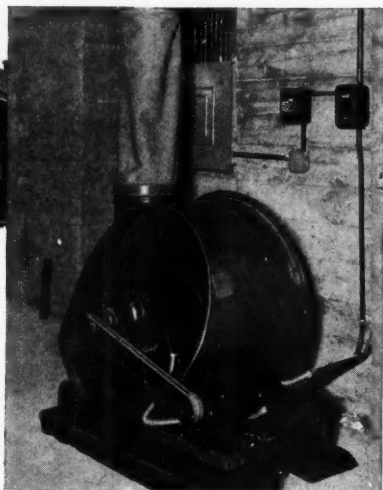
• The Walter L. Rosemont Productions, 250 West 57th St., New York, have need for several theater organists for extended engagements in nearby southern countries, playing in theaters there and making a specialty of community singing, leading the audiences particularly in the singing of American songs. This looks like attractive openings for experienced organists; Mr. Rosemont has indicated a strong preference for younger men experienced in that specialty.

Van Dusen Notes

• Dr. Edward Eigenschenk continues his lecture-recital series with a Feb. 11 program on Italian composers, for the Van Dusen Club. Jan. 28 Dr. Leo Sowerby gave a talk on Ideals in Church Music. Dec. 17 Kenneth Cutler entertained the Club in a program dedicating the organ in his home; Wilbur Held furnished a recording machine and as a souvenir of the occasion made a record of two Christmas carols sung by the guests with Dr. Eigenschenk accompanying.



**THERE'S A NEW CHURCH
 AND A NEW ORGOBLO
 in old WETHERSFIELD**



Wethersfield, Connecticut, is an old New England town that dates back to early colonial history.

The Sacred Heart Parish has recently dedicated their new church, "Church of Corpus Christi." A new organ with a Spencer Orgoblo was included in the plans. Thus modern architecture and modern equipment combine to provide pleasure and comfort to the residents of this old New England parish for years to come.

Spencer Orgoblos provide a volume and smoothness of air that will enrich the tone of any organ. They are made in sizes for all purposes. Your organ manufacturer knows them favorably and well. Ask him for the bulletins.

A thoroughly up-to-date Orgoblo installation at Corpus Christi Church. A standard 1½ horsepower Orgoblo with an auxiliary generator for action current for actuating the keys and stop controls. The electric starter on the wall is operated by a push-button located at the organ console.

185-B

SPENCER ORGOBLO
 HARTFORD
 FOR CHURCHES, THEATRES
 AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.



MUSICALES

Church and Concert

• HORACE HUNT

Highschool, Pittsfield, Mass.
Bach, Christmas Oratorio selections
Wagner, Awake the dawn of day
Giorni, The Music-Makers
Dickinson, Shepherd's Story
Fischer, Son of Mary
Sibelius, To Finlandia
Onward ye peoples

Program given by the Berkshire Musical Association of 126 voices—46s. 43a. 13t. 24b.

• JULIAN R. WILLIAMS

St. Stephen's, Sewickley, Pa.
Jones, God is a Spirit
Latvian, My God and I
Bach, Jesu Priceless Treasure
Lockwood, Four Songs
Silesian, On the mountain
Davis, Ding-dong merrily
Edmundson, Shepherd's Vigil
Negro, Steal away
English, Golden slumbers
Bavarian, Ho-la-li

Program by Western Pennsylvania Choral of 32 voices—7s. 7a. 7t. 11b.—a new organization in its first concert.

A. G. O. Notes

• Buffalo chapter will hold its monthly meeting Feb. 11, 8:15, in Kleinhans Music Hall recital room; the monthly neighborhood recital will be given Feb. 24, 8:15, in Asbury-Delaware Methodist, by Curtis R. York.

New York: Headquarters gave a "Twelfth Night Party" Jan. 6 and co-sponsored a program of Negro spirituals by the Hampton

Institute quartet in Union Theological Seminary Jan. 27.

Philadelphia: Pennsylvania chapter held its monthly dinner Jan. 25 followed by a program in the Church of the New Jerusalem played by members.

Mrs. John Bell

• died Jan. 12 in her home in Brooklyn, N.Y. She was born Jan. 21, 1850, in Brooklyn, and began her career as organist in 1866 with the Church of the Ascension, there; for the past 27 years she was organist of Noble Street Presbyterian, Greenpoint, Brooklyn, and was undoubtedly the oldest active organist in the country. She never wore glasses, always made her own clothes, did her own house-work, and had never been ill, not even of headache or colds. She saw the ship Monitor launched in 1863, and such was her local fame that she was selected to turn the first shovel of earth in the construction of Brooklyn's cross-town subway and be a guest on the first train over the line. Her maiden name was Margaret Camillia Miller. She is survived by three sons.

Dudley Buck

• son of the famous organist of the same name, died Jan. 13, in Fairfield, Conn. He devoted himself entirely to singing and had long been prominent as a teacher of voice.

J. Francis Day

• died Jan. 11 in Utica, N.Y., aged 87. Though his business was banking (he had been president of the Utica Trust & Deposit Co.) he was educated musically and for 25 years had been organist of Grace Church, Utica.

Frederic Ellsasser

• father of Richard Ellsasser who has been featured as the youngest recitalist of the present age, died Jan. 4 after a long illness; he was born Jan. 17, 1890.

Pierre Gautier

• died Dec. 15, 1940, at the home of his son in Ottawa, Canada. He was born in 1863 in France, played in churches there till 1920 when he went to Canada where he was organist of various churches.

Theresa C. McGrath

• died Dec. 24 after a brief illness at the age of 82 in Philadelphia where for 56 years she had been organist of St. Veronica's Church.

Dr. James A. Reilly

• died Dec. 28 in Boston. He was born Dec. 25, 1854, in Stalybridge, England, came to America with his parents at the age of four, studied music in the New England

Conservatory, including organ with Solon Stevens. In 1873 he joined a choir in Lowell, Mass., as tenor and two years later was placed in charge of the requiem masses of the Church. In 1876 he entered Boston College, became interested in medicine, and graduated from Harvard in 1881 with the doctor's degree in dentistry. For a time he was organist of St. Joseph's Church, Wakefield; in 1879 he became organist of St. Patrick's Church, Lowell, where he lived. In 1883 he moved to Boston but continued his church music, going in 1885 to Immaculate Conception, Malden, as choirmaster, and in 1889 to Gate of Heaven Church, South Boston.

In 1904 he became a member of the Catholic church-music commission, and soon he and his friend, James M. McLaughlin, then director of Boston public-school music, organized the firm of McLaughlin & Reilly, to specialize in choral music for the Catholic church. His practise of dentistry continued forty years, when he retired to devote all his time to Catholic music. For thirty-five years he was head of the Editorial department of his firm.

John J. Smith

• died Jan. 6 at his home in White Plains, N.Y., aged 85. Since 1896 he had been active in organ-maintenance work in White Plains.

Henry B. Vincent

• died Jan. 7 in a hospital in Erie, Pa., of heart trouble. He was born Dec. 28, 1872, in Denver, Colo., studied music with E. Pauer, W. H. Sherwood, and Widor. In Erie he had been organist of the First Presbyterian, St. Patrick's, Simpson Church, and the Jewish Temple; for four years he conducted two choral organizations; from 1900 to 1929 he maintained his own Vincent Studio; he was founder and director of the Erie Playhouse, and composer of many works, including operettas, an oratorio, and the opera "Esperanza" produced in 1906 in Washington, D.C. He was a member of the Erie Motor Club and for a time was commodore of the Erie Yacht Club.

Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdgwick 3-5628

NIGHT AND DAY

*Emergency Service
Yearly Contracts*

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

*An Organ Properly Maintained
Means Better Music*

Emerson Richards Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

WILLIAM A. GOLDSWORTHY A.S.C.A.P.

Composition

Improvisation

Service Matters

Criticizing and Editing mss.
for Composers

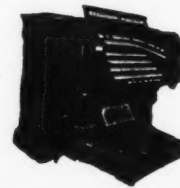
St. Mark's in the Bouwerie
234 East 11th St. New York



GUSTAV F. DÖHRING INVITES DEMONSTRATION OF HILLGREEN, LANE & COMPANY ORGANS OF QUALITY

Maintenance
Rebuilding — Modernizing
Tonal Reconstruction

Address: G. F. Döhring
225 Fifth Ave., New York, N. Y.



Louis F. Mohr, Hobbyist

• One of New York's department stores presented an exhibit of hobbies, among which Louis F. Mohr (of Louis F. Mohr & Co., one of the City's most active sets of doctors for ailing organs) deserved first prize for the extent of his hobbies displayed. Among them were some twenty table-tops of intricate and beautiful inlaid work, a bench and stand of the same, great collections of street-car transfers, and match-books. The newspapers said the bench was made of eighteen thousand pieces. In 1939 Mr. Mohr won the silver-cup for his inlaid woodwork at one of the hobby shows. The next Guild convention should petition Mr. Mohr to show his inlaid work there.

Rangertone Chimes Dedicated

• The Cathedral Church of St. Paul, Boston, dedicated its Towertone Jan. 12, manufactured and installed by Rangertone Inc. of Newark. A fund was started with \$1000. some years ago for chimes but nothing was done until the new dean, Dr. E. H. van Etten of Pittsburgh, longed for the chimes he had formerly had, and renewed interest in

the project. On hearing a demonstration of Rangertone's product the authorities placed the order in December 1940. There being no steeple on St. Paul's, two large speakers were located out of sight on the roof, supplemented by two more on the roof of the adjoining office-building of the church. The installation includes only the record-playing equipment and records of chimes music made especially for St. Paul's. These records are made "in a resinous material coated on an aluminum blank; after the recording has been made on the relatively soft resin, the record is baked" and made durable for handling and repeated playing.

Other Christmas installations by Rangertone were made in St. John's, Helena, Ark., and St. George's, Camden, N.J. Rangertone's factory had a Christmas rush of orders that necessitated work night & day to meet the demand.

Dr. Glen Haydon

• head of the music department of the University of North Carolina was elected president of the M.T.N.A. at its annual session in Cleveland at the end of December.



SERVICE PROGRAMS

Column closes the fifth day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

Easter Season

April 13 is Easter; we therefore note here some representative programs from last year.

• DR. C. HAROLD EINECKE

*Park Congregational, Grand Rapids

Good Friday—12:00 to 3:00

Edmundson, Crucifixion & Fruition

Vrethald, Good Friday Spell

Palestrina, He Was Crucified

Silent Processional.

Crucifixus, Lotti

Invocation, Lord's Prayer.

s. O all ye that travel

†1. "Father forgive them"

And the people clamored, Dubois

2. "Verily thou shalt be"

Hear me O Lord, Dubois

3. "See O woman"

See yon mother, Dubois

4. "God my Father"

All those who were my friends, Dubois

5. "I am athirst"

And the Jews then passing, Dubois

6. "Father into Thy hands"

For Thou art my God, Dubois

7. "It is finished"

And He did bow His head, Dubois

Tolling of chimes

And it was the sixth hour, Dubois

Christ we do all adore, Dubois

Silent Prayer, Silent Recessional, Benediction.

Chimes.

†Numbers mark the seven words; choral

music from Dubois' "Seven Last Words."

After each 'word' there followed Scripture

reading, prayer, the Dubois selection, an ad-

dress by one of the visiting clergymen, and a congregational hymn.

Easter Eve, at 11:30

Silent Processional, Invocation, Lord's Prayer.

Crucifixus, Bach

Scripture.

Go to dark Gethsemane, Noble

Prayer.

Qui Tollis, Bach

Prayer (minister & choir)

'Tis Midnight (choir hymn)

Trumpet Fanfare at 12:00 midnight, The

Announcement, Bells "ring for the first

time since Maunday Thursday," hymn.

Easter Carol of Flame, ar.Gaul

Scripture, Prayer.

Spanish Easter Procession, Gaul

Offering, Prayer.

Gloria in excelsis, Mozart

Address, Silent Recessional, Benediction,

Silent Prayer, Chimes.

For Studio Work . . . Entertainment . . . Practice — Get These

4 GRAND ORGAN MUSIC BOOKS

"EVERYBODY'S FAVORITE"

ORGAN PIECES



Invaluable to organists is this music folio comprised of over fifty compositions covering the entire field of organ music arranged and supervised by Prof. H. L. Vibbard, M.M. Teachers, as well as students, will find this music book extremely useful.

"EVERYBODY'S FAVORITE"

SELECTED ORGAN SOLOS



JUST OUT! A grand, new, giant music folio for organists. Contains over 30 outstanding organ solos selected by Roland Diggle, prominent organist, composer and music authority. Excellent for use in studio work and as concert pieces. Great for students and teachers.

"EVERYBODY'S FAVORITE"

139 SELECTED ORGAN PIECES



A book organists will welcome. The varied contents embrace the finest works ever composed. Includes Preludes, Interludes, Postludes, Chorales, Marches, Sacred Music, Selections from Operas and Oratorios and INSTRUCTIONS on how to modulate and improvise.

"EVERYBODY'S FAVORITE"

ORGAN MUSIC



Presents a studied and specific program for the organist. Selected and arranged by the well-known Dr. Roland Diggle, its contents makes available to organ players a fine, select repertoire of the world's most famous musical masterpieces. Includes special registration for the HAMMOND ORGAN.

At Your Music Dealer or Postpaid Direct from

AMSCO MUSIC PUBLISHING CO. • 1600 Broadway • New York City

Thoroughly American Three American Hymn Tune Preludes

1. Take the Name of Jesus With You.....40¢
2. Rock of Ages.....50¢
3. Ring the Bells of Heaven.....50¢

Andante & Pastorella.....50¢

by
Horace Alden Miller

Cornell Music Publishing Co.

2970 Maiden Lane

Altadena

California

Palestrina, Strife is O'er

"This service follows the ancient and traditional form used for many centuries . . . at the stroke of midnight . . . the bells will ring and the congregation will join in the song of praise, joy, and hope, as the candles . . . are once again lighted after three days of darkness."

• **DR. WARNER M. HAWKINS**
Christ Church, New York

*Ravanello, Christus Resurrexit
Widor, Toccata
Promise which was made, Bairstow
Joseph's lovely garden, ar.Dickinson
Mary walked among, Russian
Hallelujah, Handel
Dubois, Alleluiah
**Macaire, Allegro Vivace
Easter song, 16th cent.
Jesus Christ, Grieg
We will be merry, Marryott
Victory, Alsatian
That Easter morn, Matthews
Our Lord Jesus knelt, Swiss
When the dawn was breaking, Polish
Sanctus, Gounod
O Precious Savior, Kalinnikov
Lord is risen, Russian

• **ARTHUR LESLIE JACOBS**
First Congregational, Los Angeles
Choral Selections

Cherubini, Requiem Mass Cm
Candlyn, An Easter Antiphon
ar.Voris, Ye Sons and Daughters
ar.Dickinson, Joseph's lovely garden
Palestrina, Alleluia
Jones, Alleluia
Schuetz, Mary Magdalene
Broughton, Easter Paean



All electric chimes action;
Non-metallic chimes tone;
Accurate tuning and pitch;
Quiet, efficient damper action;
Individual chime adjustment;
Spring suspension of each chime;
Artistic appearance;
Scientific, skilled workmanship;

are some of the
features that make

MAAS CHIMES

the perfect complement to any organ
and the choice of leading organists
and organ builders throughout the
country.

MAAS ORGAN COMPANY

3015 Casitas Ave. Los Angeles, Calif.

Finn, Rhythmic Trilogy for Easter
Clokey's "For He is Risen"

• **JOHN J. MCCARTHY**
St. Mary's R.C., New London, Conn.

Choral Selections

Vulpus, Praise to our God
Dutch, Awake thou wintry earth
Mozart, Ave Verum
Palestrina, Ye sons and daughters
Bortniansky, Lo a voice to heaven
Davis, Christ is risen
Tozer, Jesus my Lord
Bohemian, Lord is arisen
ar.Dickinson, Joseph's lovely garden
Stainer, God so loved the world
Welsh, Round the Lord in glory
Aichinger, Regina Coeli

• **CHARLES A. REBSTOCK**
*Covenant Presbyterian, Cleveland

Choral Selections

Clokey, Hymn Exultant
Rebstock, Easter Flowers
Fehrmann, Christ is arisen
Parker, Light's glittering morn
ar.Wild, Easter Hymn
Handel, Hallelujah
Palestrina, Alleluia
ar.Dickinson, Joyous Easter Song
Marryott, Lilies of the Dawn
ar.Mueller, Christ is risen
ar.Whipple, Love is come again
Rossini, Surrexit Christus
Yon, Cristo Trionfante
ar.Dickinson, Joseph's lovely garden
Senior choir of 46 (18-12-7-9) and junior
choir of 42 (26 sopranos, 10 contraltos, 6
boys).

Suggestions

The following are noted from former review
pages as representative of the anthems re-
ceiving special commendation; publishers are
indicated in the usual manner.
Bach-j, Christ lay in death's dark
-j, Set of 5 Easter Chorales
Baumgartner-o, The Conqueror
-o, Say not that Christ is dead
Brant-j, O Filii et Filiae
Broughton-h, Easter Paean
Clokey-j, Christ conquereth
-h, Hymn Exultant
Curry-h, Arise in us O Living Form
ar.Dickinson-h, Oh anxious hearts
Finn-j, Rhythmic Trilogy for Easter
Gaines-j, An Easter Alleluia
Gaul-o, Three men trudging
Goldsworthy-j, Dawn in the garden
-h, Rise glorious Conqueror
Hallstrom-h, Angels roll the rock away
James-g, Hail dear Conqueror
Marryott-o, One early Easter morning
-h, We will be merry
Mueller-g, Christ is risen
Pendleton-h, Christ our Passover
Salter-g, The strife is o'er
Swiss-h, Our Lord Jesus knelt
Vorish-h, Joy dawns again
Wild-h, Blow golden trumpets
-c, Calvary and Easter
Yon-j, Christ Triumphant

ORGAN ARCHITECTS AND CONSULTANTS
ELLIOT, TURNER AND QUINBY
310 EAST 38th STREET • PL. 8-0606 • NEW YORK CITY

HEADQUARTERS
for **CHOIR GOWNS**
PULPIT ROBES • EMBROIDERIES
HANGINGS • STOLE • VESTMENTS
ALTAR APPOINTMENTS
COMMUNION SERVICE
NEW CATALOG on Request
NATIONAL ACADEMIC CAP • GOWN CO.
212-23 ARCH ST. PHILADELPHIA

Guilmant Organ School

• announces its annual summer course in
New York City July 8 to Aug. 8; details in
a later issue.

Fairfield, Conn.

• The Congregational Church has con-
tracted with the Estey Organ Corporation
for a 3-38. Manual-work is straight with
the exception of a Gemshorn used at 16'
and 8' on the Great. Chimes will be play-
able from Pedal, Great, and Choir. There
are to be 24 couplers and 38 combs. Stop-
list in later columns.

WILLIAM T. POLLAK

A. M., MUS. DOC., Toronto

Instruction in

Organ

Composition (Harmony,
Counterpoint, Fugue)

Orchestration

Gregorian Chant

Candidates prepared for
A.G.O., Mus. Bac., and
Mus. Doc. examinations

St. Luke's Chapel

Trinity Parish
477 Hudson Street
New York

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

Park (First) Congregational Church
Grand Rapids, Michigan

Robert Elmore

Concert Organist

Mgt.: Bernard R. LaBerge, Inc.
2 West 46th St. — New York

Eldon Hasse

First Congregational Church

Oak Park, Illinois

E. Arne Hovdesven

B.A., A.R.C.O., F.C.C.O.

Wittenberg College
Springfield, Ohio

First Baptist Church — Dayton, Ohio

John McIntire M. Mus.

North Texas State Teachers College

RECITALS DENTON, TEXAS INSTRUCTION

Harry Welliver

Mus. M.

State Teachers College

Minot

North Dakota

Indianapolis Symphony

• under the baton of Fabien Seitzky continues to present American compositions. The following have been played this season: Carpenter, Jazz Pantomime Krazy Kat Converse, Symphony 6 McCollin, Christmas Poem

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

William G. Blanchard

ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

Palmer Christian

Professor of Organ

University Organist

University of Michigan

Ann Arbor

Joseph W. Clokey

Dean of the

COLLEGE OF FINE ARTS

Miami University

OXFORD, OHIO

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

St. Mary's in the Garden

521 West 126th Street

NEW YORK CITY

Special course in

Organizing and Training Junior Choirs

Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church and Union Theological Seminary; Director of the School of Sacred Music of Union Theological Seminary.

99 Claremont Ave., New York City

Laurence H. Montague - A. A. G. O.

Recitals which display the organ, and appeal to the people.

North Presbyterian Church

• Buffalo, New York

Organ Industry Census

• To secure accurate figures covering the building of organs for any period is especially difficult because organ-building is still considered more an art than an industry, and the purpose of the builder is to create an art-product and forget all about the figures. The Census Bureau seems to have gotten better than the customary cooperation in the current figures, for the results seem to command respect. The following are taken from the Bureau's preliminary report.

34 Organ-building plants this year (1939) the same as in 1937; with

28.7% Fewer salaried persons, and

41.0% Smaller salaries;

8.9% Fewer wage-earners, and

14.7% Smaller wages paid, compared to 1937.

636 Organs were supposed to have been built in 1939 at a value of \$1,988,038.

The Bureau is making a creditable effort to unscramble the common man-in-the-street errors of confusing organs with electrotones and harmoniums, for separate figures are given for each of these three separate music instruments. We believe there is an error in saying America still maintains 34 organ-building plants; but that is due to human nature and the fact that we of the organ world are all too loose in our choice of words.

Well, Well, Well!

• Organ pipes (dummies) to the tune of 72 made their debut in the Christmas decorations of Rockefeller Center, New York. Maybe you saw a small picture of it in Life? They were arranged in sets of six each, on either side of the central aisle, reaching from Fifth Avenue down to the 80' Christmas tree, and made quite a pretty picture. Perhaps the American public is beginning to take an interest in the organ? Looks that way.

Good-by Drudgery

• "Instead" of meaningless and always tedious scales and exercises, "we first place the emphasis on melody and rhythm," says David Mannes in an interview in the New York Times. And in the same columns Egon Petri "poked fun at scales and long hours of mechanical practise and attacked some of the 'superstitions' that have made piano lessons torture to generations of children." Ah!

John McIntire

• of the faculty of North Texas State Teachers College is also organist of the First Baptist, Denton, to which he was appointed September last. He has organized an adult chorus of 45 and a girls' glee club, junior and senior highschool age; a junior choir, boys and girls aged 12 and under, will be organized after the holiday season.

Maybe You Ought To Know

• that American citizens were not allowed to work for national defense preparations at Fort Dix, N.J., in building quarters for the newly conscripted American army unless they first paid \$80. to a local labor-union organization. We already have in America an authority higher than our own government, an American gestapo that dictates to and takes money, willy-nilly, from American citizens. Would you like to be barred from accepting that new job in New York or Chicago unless you first paid a fee to the New York or Chicago local branches of the A.G.O. or some similar organization?

Thomas H. Webber

• marked the beginning of his third year with Idlewild Presbyterian, Memphis, with a musicale Oct. 27 consisting of nine organ solos and four numbers by his choir, with an audience of more than a thousand. American composers on the program were Christiansen, Edmundson, Gaul, MacDowell, Miller, Swinnen. Oct. 29 he gave a recital for the tri-state A.G.O. Idlewild began in 1890, moved its first little building costing \$1676. to a new site in 1895, moved it farther back on the same lot in 1909 and erected a better building costing \$24,000., and built the present structure on a new site in 1925 as a cost of \$641,918. During the past year 1750 new members were received. The choir numbers 53—19-12-9-13.

Bach's Thorn Fugue

• Ever hear of it? No? Oh yes you did. You heard of the Fugue all right but perhaps not of the new title given it by Pietro Yon when a thorn, in the bouquet of roses placed on the bench for him, inadvertently got into a finger during a pedal passage. What would you do under such a circumstance? What did he do? Ask him if you're curious.

Harold W. Gilbert

Mus. Bac.

Director of St. Peter's Choir School

319 Lombard St.

Philadelphia

Episcopal Church Music

and

Boy Choir Training**John A. Glaser**

Lutheran Church of Our Savior

BROOKLYN, N. Y.

Lessons

Recitals

Choir Conducting

Address:

1218 HALSEY STREET

Horace M. Hollister

M.S.M.

Associate Organist

Director of Music for Young People

Madison Avenue Presbyterian Church

New York City

Temple of Religion

New York World's Fair 1940

Arthur Leslie Jacobs

F.W.C.S.

Minister of Music

First Congregational Church

LOS ANGELES, CALIF.

Frank B. Jordan

M. Mus.

Illinois Wesleyan

University

Bloomington

Ralph A. Harris

• and his St. Paul's Choristers gave a program of Christmas carols in the foyer of the Waldorf Astoria Dec. 23.

Dr. Paul de Launay

• is now on the faculty of Spring Hill College, Spring Hill, Ala., and organist of St. Mary's, Mobile, where his choir includes 40 boys with a supplementary choir of 30 girls.

G. Darlington Richards

• famous Christmas-eve candlelight service drew a capacity congregation of 2183 "and the police reported as many more were turned away."

Dr. Frederick W. Schlieder

• gave a lecture-recital Jan. 17 in the Studio Club, New York, on his specialty, improvisation; books 1 & 2 on Improvisation for Organists are now ready for publication.

Raising Pension Fund

• Riverside Church, New York, is raising a pension fund of \$250,000. the income of which is to be used to pension its employees upon retirement. The Church has "more than 70 employees," which we take to include the paid choristers.

Edwin Arthur Kraft

Recitals and Instruction

Trinity Cathedral

Cleveland, Ohio

Claude L. Murphree

F.A.G.O.

University of Florida
Gainesville, Fla.

Staff Organist, WRUF

Organist-Director, First Baptist Church

G. Darlington Richards

Organist--Choir Master

ST. JAMES' CHURCH
NEW YORK

Madison Avenue at 71st Street

*Ten-Lesson Course in
Boy Choir Training*

Albert Riemenschneider

Director

Baldwin-Wallace Conservatory, Berea

RECITALS

INSTRUCTION and COACHING
MASTER CLASSES

10,001 Edgewater Drive, Cleveland, Ohio

Edith E. Sackett

B.M., A.A.G.O.

Junior Choir Lectures and Training
Courses, Supervision and Direction of
Junior Choir Festivals.

On one year's leave of absence, Christ Lutheran Church, Baltimore, Md.

Address

25 East 67th St. - New York City

Cantatas & Oratorios

• Bach's "Christmas Oratorio" was given by Horace Hunt, Dec. 22, in the First Congregational, Dalton, Mass.; and

by Frederick Kinsley, Dec. 15, Riverside Church, New York.

Carissimi's "Jephthah," Dr. David McK. Williams, Dec. 15, St. Bartholomew's, New York.

Franck's "Beatitudes," Charles Allen Rebstock, Dec. 15, Church of Covenant, Cleveland.

Handel's "Messiah," George G. Arkebauer, Dec. 8, Shrine Auditorium, Fort Wayne, Ind., with orchestra;

by Harold Baltz, Dec. 15, Cornell College, with orchestra;

by Adolph Steuterman, Dec. 15, Calvary Church, Memphis, Tenn., chorus of 50 (19-11-10-10) and orchestra; and

by James R. Sydnor, Dec. 15, Grace Presbyterian, Richmond, Va.

Saint-Saens' "Christmas Oratorio," Mr. Kinsley, Dec. 8.

Gothenburg, Neb.

• The First Presbyterian installed a new 2-24 Reuter organ, with Deagan Chimes, in time for the Christmas services. The Reuter Organ Co. has also installed another 2m in the Chapel at Boys' Town—the institution founded by Fr. Flannagan for homeless boys. (Perhaps some of our readers saw the motion-picture, "Boys Town," featuring the institution.) The Gothenburg church is equipped with an amplification system for carrying the music of organ, Chimes, and choir from the belfry.

Organ-Builder's Recital

• Charles W. McManis, an organ-builder who began as an organist, gave the following recital Dec. 22 on the organ he built for Grace Lutheran, Kansas City, Kans.:

Bach, Fantasia & Fugue Gm

Three Choralpreludes

Pastorale F

Handel's Water Music

Karg-Elert, Clair de Lune

Andrews, Con Grazia

Franck, Piece Heroique

New York's 'Old First'

• drew full-page attention in the Dec. 16 edition of one of the City's newspapers. The paper's staff artist was sent to make a drawing of the affair when Willard Irving Nevin's choir marched out of the auditorium after the evening service and sang "Silent night" beside a lighted Christmas tree on the front lawn of the First Presbyterian. Pedestrian and vehicular traffic paused to look and listen.

\$100. for Criticism

• Believe it or not, it is now virtually illegal in America to criticize anything set up by the politicians. David Mendoza, orchestral conductor, was fined \$100. by the musicians' union for criticizing a w.p.a. orchestra he had to conduct. In other words, a conductor may no longer criticize the members of his orchestra if they are Roosevelt's pets on the w.p.a. Nice?

William O. Tufts, Jr.

• has been appointed to Foundry Methodist Church, Washington, D.C. Mr. Tufts was formerly with the New York Avenue Presbyterian, opened the Guild's 'festival of organ music' last spring with an all-American program, and Jan. 22 this year played the dedicatory recital on the Moller organ installed late in 1940.

N. Lindsay Norden

• of Philadelphia contributed an article to the October 1940 Journal of the American Society for Psychological Research in which he claims he and Mrs. Norden have received messages from the dead, music from Mendelssohn and Chopin; his article is headed Some Messages and Music Obtained by Means of Trance and Ouija Board.

C. Albert Scholin

M. M.

Organist-Choirmaster

Kingshighway Presbyterian
Church

St. Louis

Missouri

SCHREINER

Senior Organist at

The Tabernacle

Salt Lake City

Harold Schwab

LASELL JUNIOR COLLEGE

UNION CHURCH, WABAN

Organ—Theory—Pianoforte

95 Gainsborough Street

BOSTON, MASSACHUSETTS

Ernest Arthur Simon

BOY VOICE TRAINING

CONSULTING CHOIRMASTER

Choirmaster-Organist,

Christ Church Cathedral

Address:

Christ Church Cathedral House,
Louisville, Ky.

Leslie P. Spelman

University of Redlands

REDLANDS

CALIFORNIA

Wm. E. Zeuch

Organist-Choirmaster

First Church in Boston

BOSTON

MASS.

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois